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Photo by Fernand De Gueldre

RICHARD BONELLI

American Baritone as Valentine in Faust

Mr. Bonelli Has Just Completed His Fourth Season at the Metropolitan Opera

MARCELLA MASON,
soprano, of Hollywood (right), on vacation with Mme. Lisa des Renaudes at Balboa Island, Cal. Miss Mason recently assisted at a concert of the Balboa Choral Society. She sings at Santa in April.

ETHEL BARTLETT and RAE ROBERTSON
have arranged to give a second recital for this season in Boston, to take place in Jordan Hall on April 4. This and a return engagement at the Y.M.H.A., Pittsburgh, Pa., conclude the extended American tour of forty-two concerts which the English two-piano team have been making this year.

GERTRUDE KAPPEL
sings in the opera Parsifal with the Cleveland Symphony Orchestra and Chorus under the baton of Dr. Artur Rodzinski in Cleveland on April 9, 11 and 13.

ANGEL AGNES DONCHIAN,
soprano, who has frequently been heard in concert, oratorio and church, has a repertoire of twenty opera roles, fifty oratorios and cantatas and innumerable arias and songs. She has recently composed and sung twelve songs (solos and duets), sharing them in a program given for the Harmony Guild with Virginia Green Traband. Mme. Donchian is known as voice builder for all classes of singers. (Photo © Bachrach.)

LUCIENNE DELFORGE,
French pianist, on her way from Vienna, where she played February 6, to Prague, where she was heard on February 12.

THE HUNGARIAN ORCHESTRA RECENTLY ORGANIZED BY FREDERICK R. HUBER,
municipal director of music of Baltimore, through the generosity of an anonymous donor, who desires to keep alive Hungarian national culture.

DR. ARTUR RODZINSKI,
conductor of the Cleveland Orchestra, is to be a guest conductor, with Arturo Toscanini, Bruno Walter and Felix Weingartner, at the Salzburg Festival this summer. Dr. Rodzinski's first appearance takes place on August 16, with the Vienna Philharmonic Orchestra.

SOPHIE BOSTELMANN,
pianist, is to be heard as soloist with the Syracuse Symphony Orchestra on March 31 in Syracuse, N. Y. André Polah will conduct. Miss Bostelmann's appearance is devoted to the Beethoven concerto (No. 2) in B flat. She is a fellowship holder at the Juilliard Graduate School, New York, and is a pupil of Mme. Samaroff-Stokowski. (Photo by Champlain Studios.)

EDNA PHILLIPS,
first harpist of the Philadelphia Orchestra, with her daughter, Joan, nine months old, ready for the orchestra's transcontinental tour in April. Joan's travelling basket is rigged up in the harp trunk. Miss Phillips is the wife of Samuel R. Rosenbaum, vice-president of the Orchestra Association.

PIETRO A. YON'S
The Triumph of St. Patrick, will be performed under his direction at St. Patrick's Cathedral, New York, on April 26, with the collaboration of a group of eight soloists and the Arion Singing Society of Brooklyn. It was given in Chicago on March 9 and is dedicated to His Eminence, Patrick Cardinal Hayes, Archbishop of New York.

RUGGIERO RICCI,
violinist, was featured on March 20 with an orchestra conducted by his teacher, Paul Stassévitch, at Town Hall, New York. Young Ricci was heard in the Beethoven and Mendelssohn violin concertos.

(See Inside Back Cover for Additional News Pictures)

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Music Festival in Stockholm Devoted to Internationalism

Operas, Symphonic Scores, Chamber Music and Soli Represent Much Important Material—American Works Absent

By HERMAN GLIMSTEDT

STOCKHOLM.—Delegates from ten nations were present at the packed Royal Opera when Director John Forsell opened the International Music Festival with hearty words of greeting.

The first program of the festival—arranged by the Permanent Council for the International Cooperation of Composers (in collaboration with local musical institutions) was the world premiere of Judith by Natanael Berg. The text by the composer is based on the tragedy by Friedrich Hebbel. It is to be admired that the libretto viewed as purely melodious diction, was produced in a clear way though it remained all the same nothing more nor less than a "recited" opera with orchestra accompaniment.

The roles, which were broken up into small phrases, gave nothing of combined melody, nothing of musical-rhythmic, personal value, and the orchestra had no chance for independent interpretation. Only here and there it seemed to occur to the composer that a full modern orchestra is capable of giving more expression, and of explaining the deep implications of the Hebbel tragedy.

The performance was unreservedly praiseworthy. The excellent vocal-dramatic interpretation of Brita Herzberg (Judith) and Joel Berglund (Holofernes) combining perfectly with the colorful, fascinating decorations of the Swedish painter Isaak Grünewald, the stage management of Harald André and the inspired conducting of Nils Grevillius, Court Music Director.

I spoke recently in the Musical Courier of the presentation in opera form of Berlioz' Damnation of Faust, and its performance during the festival week needs only to be recorded.

AUTHOR PRESENT

Zandonai's I Cavalieri di Ekebu found excellent interpreters in Einar Beyron (Gösta Berling) Brita Herzberg (Marianne) and Gertrud Wettergren (Majorin). More than ever before, the Swedish audience realized the gulf between the real Gösta Berling Saga and the opera transformation, a much more congenial dramatization, made by Selma Lagerlöf herself, having had its premiere in the Royal Theatre the day before. The opera performance was specially honored by the presence of the seventy-seven year old author.

DIVERTING AFTERNOON

An entertaining Sunday matinee opened with Emil von Reznicek's one act opera Spiel oder Ernst (in Stockholm called "Tenor or Bass") popular here because of its witty, sparkling music and amusing plot. The composer who was present received a hearty ovation. Two ballets followed. The Moon Beam is a traditional, genuine ballet or dance poem, chòreography cleverly arranged by the Swedish ballerina Carina Ari, the music originally a piano work, Théme et Variations by Gabriel Fauré, tastefully arranged by D. E. Inghelbrecht. Le Train Bleu, representing dancing, sparkling snapshots of aa Riviera week-end by Darius Milhaud, made a frolicsome finale.

SYMPHONY CONCERTS

Two concerts in the large hall of the Concert House were given by the Philharmonic Society Orchestra, the first being introduced by Hans Pfitzner's only symphony, C minor (op. 36a), a remodeling of his string quartet (No. 2). This work betrayed its chamber music extraction. Gloomy, brooding music it represents the less approachable side of Pfitzner's creations. He conducted, received much applause and was honored with a laurel wreath.

A greater work was heard at the second concert: piano concerto (No. 2) by Gunnar de Frumerie, young Swedish composer. Somewhat influenced by Honegger, Frumerie combines polyphonic style with lyric ro-

(*Continued on page 36*)

Cincinnati Orchestra Gives Meistersinger in English

(*Special telegram to the Musical Courier*)

CINCINNATI.—The first opera season given by the Cincinnati Symphony Orchestra (Eugene Goossens conducting) came to a brilliant close with a splendid performance of Die Meistersinger. The work was given in its entirety in English, said to be the first such full length performance in this country. Leading roles were sung by Frederick Jagel, Arthur Fear, Inez Gorman, Franz Trefzger, Eugene Loewenthal, Hubert Kockritz, Frances Benner. Soloists, chorus, ballet, staging all combined under the artistic direction of Goossens with the fine work of the orchestra to give one of the most stirring opera performances ever enjoyed her. Two performances were given, on March 20 and 21.

M. D.

Plans for Colon Opera Series

BUENOS AIRES.—It is announced that Hector Panizza, Fritz Busch and Emil Cooper are the conductors appointed for the 1936 Colon winter opera season, which is to open as usual in the latter part of May. Though the complete roster has not been given out yet, it is known that Claudia Muzio, Isabel Marengo, Georges Thill and René Maison are returning to the Colon. The Metropolitan Opera soprano, Marjorie Lawrence, will make her first Argentine bow in this season.

Operas are to be sung in Italian, French, German and Russian. Further details will be forwarded to the Musical Courier shortly.

JORGE M. WHITE.

Vienna Enjoys Achievement Of Four Eminent Conductors

Furtwängler, Coates, Weingartner and Kabasta Appear—New Choral Music—Rachmaninoff's Art—State Opera Gives Work by Hubay

By DR. PAUL A. PISK

VIENNA.—Furtwängler opened his Sunday Philharmonic concert with the D major Concerto Grosso by Handel and closed it with that never failing hit, Tschaikowsky's fourth symphony. Between which he did a work by Austrian composer Franz Schmidt, variations on a Hussar Song, so cleverly constructed they give the impression of a unified five-part symphony. The form is as follows: *introduction, allegro* (variations 1 to 5), *scherzo* (6 to 10), *adagio* (11 and 12), *finale* (13 to 15) and *coda*. The composition shows the hand of a master, and to say it sounds beautiful is only mild praise. Furtwängler was received with ovations.

MORE GUEST CONDUCTORS

Albert Coates, British-Russian leader, brought a contemporary program, beginning with his own Pickwick Scherzo, a piece which by virtue of its lively rhythm and vivid colors won Dr. Coates a genuine success.

In memory of the late Frederick Delius, Dr. Coates conducted On Hearing the First Cuckoo in Spring, a delightful production in the subtle style of this representative English composer. Second symphony by Kabalevsky, young Moscow musician, showed that not all Soviet composers are free from the influence of their Imperial regime predecessors. The solo number of the concert was Verklärtes Jahr by Joseph Marx, an interesting song cycle interpreted by Vera de Villiers with her wonted style and culture. Dr. Coates was accorded hearty applause throughout the evening.

The regular subscription concert of the following week was conducted by Weingartner who brought the orchestra back from its modern excursion to an all-romantic list of Weber, Mendelssohn and Brahms, each presentation in Weingartner's authentic manner.

OTHER ORCHESTRAS

In the Konzertverein, Dr. Karl Böhm (Dresden) gave a first performance of a piano concerto by Ludwig Wagner-Regeny, young German opera writer, the composer playing the solo score. The concerto somewhat follows the lines introduced by Kurt Weill in spite of the fact that this musician's music has been rejected by the musical Third Reich as "cultural Bolshevism."

Four unequal numbers were played in the last concert of the Ravag, combined with the Musikverein. Two standard works, Till Eulenspiegel (Strauss) and Hiller Variations (Reger) gave Director Kabasta the opportunity to show his qualities as leader and musician at their best. Four Pieces for a Wandering Musician, by Hans Holenia, young Styrian composer, proved lively, effective music; and it was a pity that the remaining number of the evening was only an acrobatic exhibition and not a musical treat. It is true that Erna Sack does anything she wants to in the high registers, but she has little middle voice and certainly no outstanding musical culture.

NEW CHORAL INTEREST

One of Kabasta's Musikverein concerts restored the long neglected Damnation of Faust by Berlioz, in a sumptuous and thoroughly prepared performance. The applause which greeted conductor, chorus, orchestra and soloists (Zdenka Zika, Koloman von Pataky, Alfred Jerger) proved that this work composed nearly a hundred years ago has not lost any of its vitality.

(*Continued on page 36*)

London Rediscovers Berlioz With Hamilton Harty as Guide

Brass Battery in Requiem Creates Sensation—Conductor's Lifetime Labor Rewarded—New Walton Concerto—Szigeti Shines in Bach and Introduces Gifted Young Conductor

By PATRICK HUGHES

LONDON.—Not only has this letter been knocked slightly cock-eyed—chronologically—but London musical life has had an unusual shock during the past fortnight.

Sir Hamilton Harty returned from America. A typical homecoming: no interviews with the national Press Southampton correspondents, to tell us how unmusical a nation we are supposed to be, nor how America does everything better, or worse. "Hay" got off the boat almost without telling his friends, and prepared for a performance of William Walton's symphony; the only indication of this was in the local broadcasting organ, the Radio Times. Next we heard of him was on March 4. If I tell you what happened on that Wednesday, perhaps I may be forgiven for returning to earlier events later in this communication.

March 4 is a date to live in the memory of all that were wise enough to go to Queen's Hall or switch on a radio set at 8.30. On that evening Harty conducted Berlioz. Not just a program of selected Berlioz favorites, but the least commercial, practicable Berlioz that any but a state-supported radio corporation can imagine. The program consisted of the Requiem and the symphonie funèbre et triomphale.

Long before he sailed for the States, Harty had enjoyed himself with this program; telling the authorities that he needed four brass bands, sixteen horns, twenty clarinets (thus doing us out of ten at least, according to the score!), rows upon rows of trombones and trumpets and cornets. Before a note had been heard by the public, press photographers had been at the rehearsals taking pictures of a regiment of tympani players. Music on this scale became news; 450 in one concert was something to interest the masses.

(As an aside I might mention that I nearly lost my job on the Daily Herald by taking the concert too casually, mentioning in my notice that there had been four brass bands in the gallery as the most ordinary of incidents. It is difficult to get city editors to see that the Berlioz Requiem can only be done in this way, and that if the work is on the program at all then four brass bands are inevitable and not unusual . . .).

HARTY VINDICATED

The success of the Requiem was immediate—with the public. I felt as though this concert was the complete vindication of Harty.

(*Continued on page 35*)

Glazounoff Dies in Paris

Famous Russian Composer and Former Director of Petrograd Conservatory Passes in French Capital—Visited America in 1929 as Guest Conductor

PARIS.—Alexander Glazounoff, eminent Russian composer, died in a hospital here on March 21. Glazounoff, who was seventy years of age, had lived in Paris for the last five years.

One of the most celebrated of living composers, Glazounoff had enjoyed association with many leading figures in Russian composition and had influenced not a few in his activities as a teacher. He was born in St. Petersburg, August 10, 1865, the son of a wealthy publisher.

His early education was received at the Polytechnic Institute in that city. He began piano study with Jelenkowski, a pupil of Felix Dreyschock, at the age of nine. At thirteen his talent in composition attracted attention. He met Rimsky-Korsakoff, whose favorite pupil he became and under his instruction in a year and a half he completed the entire course of composition. At sixteen he wrote his first symphony (op. 5, in E major), which he reorchestrated four times before it was printed in 1885, following its first performance in 1882 under Balakireff, and its subsequent hearing at Weimar under Liszt's auspices, with much success. He early began guest appearances as conductor of his compositions, introducing his second symphony at the Paris Exposition in 1889, in a concert

(*Continued on page 26*)

Stadium Concerts Drive

A fund of $75,000 is being sought for the nineteenth season of summer concerts by the New York Philharmonic Orchestra players at the Lewisohn Stadium, Mrs. Charles S. Guggenheimer, chairman of the concerts, announces. The season is to open June 24 and last eight weeks. The conductors will be Jose Iturbi, Paul Kerby and Willem Van Hoogstraten, with Alexander Smallens again leading opera and ballet.

Stokowski for Philharmonic?

A report that Leopold Stokowski will conduct at least a part of the New York Philharmonic Orchestra's next season was circulated in New York last week. No confirmation had been made at the date of going to press.

Splendid Ensemble and Balance In Rome Operatic Productions

Alfano's Cyrano Wins Success—Serafin's Masked Ball Climaxes Season —Moriz Rosenthal Charms with Chopin—Gigli's Daughter Makes Vocal Debut

ROME.—Many in the Italian capital, familiar with Metropolitan productions in New York, do not hesitate to say that, for all-round, balanced production of opera, America's "first" has nothing to offer superior to that which is being done this season in Rome under the artistic direction of Tullio Serafin. He is the kind of conductor who does not confine himself to orchestral accomplishment only but impresses it upon every detail of the performance in hand. His assisting staff is excellent from every point of view.

NEW ALFANO

The first novelty of the season since the production of Rocca's Il Dibuk—and meeting with a parallel success, although vastly differing in theme and presentation—was Franco Alfano's operatic version of Cyrano de Bergerac (Rostand). This opera not only served to introduce an Alfano of unexpected lightness of touch, but also brought to notice José Luccioni, a Corsican tenor, hitherto known in Paris. He was given a fervid welcome for his singing and acting of the title role. Maria Canaglia was an equally effective Rossana, Alessio de Paolis and Giacomo Vaghi were appreciated as Cristiano and Carbon. The secenery by Cipriano Oppa scored a triumph, particularly the Siege of Arras and the French Cloisters (Last act). It is doubtful if the production could be surpassed musically or in any way, and it is the Rome Cyrano—cast and settings—which will go to Paris in March.

BRILLIANT SERIES

The past weeks have been marked by a brilliant series of opera. Highly approved was Adrianne Lecouvreur by Cilea, Maestro Oliviviero directing, Florica Cristoforeaunu in the title role. La Gioconda by Ponchielli, with Gigli, Gina Cigna, Gilda Alfano, Mario Basiola, Nini Giani, Giacomo Vaghi in the cast, was utterly delightful. Respighi's La Fiamma, which had its successful premiere some time ago at Ravenna, and in which, at Rome, José Luccioni made his second appearance with the Royal Opera (role of Doneilo) was also enjoyed, not to overlook a magnificent production of Verdi's Masked Ball and Puccini's Manon Lescaut.

A CLIMAX

The Masked Ball, as given by Serafin at the Florence Musical May last year, created so much enthusiasm in Rome it might well be called the climax of the season to date. Not an accent of this precious Verdian gem escaped the sensibility of Serafin's direction. Gigli sang Riccardo in place of Lauri-Volpi (who had the role in Florence) otherwise the cast was about the same, with Gina Cigna (Amelia), Armando Borgioli (who sings Eri tu so gloriously) and charming Lia Grani (the Page). A special performance of this opera was staged for the new Sabato Teatrale (Theatrical Saturday), a recent development of the Dopolavora and Provincial Theatrical Syndicate with collaboration of the Ministry of Press and Propaganda which provides Saturday afternoon entertainment in the four leading theatres of Rome (including the Royal Opera) for working people, prices ranging from one to four lire (about eight cents to thirty). The two Saturday afternoons thus far put on have proven immensely popular.

AMERICAN SINGER

Manon Lescaut brought forward Franca Somigli (Marian Clark) in the title role, Franca Somigli being the only American singer to take a leading part in the season to date. She is an attractive artist and was heartily applauded. Gigli, always a delight, was De Grieux.

POPULAR CONCERTS ATTRACT

At the Augusteo, Victor de Sabata, a favorite guest conductor here, gave three popular concerts, each one to sold-out houses. The programs contained works by Beethoven, Debussy, Giordano, Wolf-Ferrari, Ghedini, Wagner and others. De Sabata received clamorous applause until he came to Wagner, when both public and critics balked somewhat at his interpretation of the Bayreuth master. Die Walküre seemed especially to offend Wagner devotees, one of whom remarked that in his understanding, the Valkyrie rode fiery horses, but according to de Sabata, "they rode camels instead." A well-known critic wrote that they—the girls—entered on "winged hippopotami."

OTHER GUESTS

Willy Ferrero is another favorite at the Augusteo concerts, where he has appeared with fine success. Moriz Rosenthal, playing in the same hall, gave two piano recitals, his Chopin interpretations winning him ovations.

Edwin Fischer, pianist, pleased a St. Cecilia audience with a varied program, presented with artistic skill and understanding; the Naples Quartet and the Hungarian Gertler Quartet also appeared in the St. Cecilia hall with splendid success; while Gigli and his talented young daughter Gina, sang operatic duets and solos at a benefit given in the Grand Hotel, more than eight hundred listeners crowding the salons to be present at the daughter's musical debut, and to enjoy this private hearing of many of Gigli's beloved numbers. Libero Fillipo, young Italian-American violinist, also won applause at this seance.

PEROSI CONCERT

A concert at the Gregorian University, directed by Lorenzo Perosi, priest-composer, was one of the artistic joys of the season, consisting as it did, of works of Palestrina, Hassler, Nanino, Casini and Perosi, sung by groups of four, five and eight voices. At the close Maestro Perosi received an ovation.

AMERICANS IN ROME

Vittorio Giannini, Italian-American composer of Philadelphia, has recently returned to the American Academy in Rome to continue his work as a Prix-de-Rome Fellow of the Academy, after several months' absence in his native country. He is at present working on another opera. Samuel Barber, also a Philadelphian, and Prix-de-Rome Fellow, is likewise at the Academy this year. He is a nephew of the contralto, Louise Homer.

STELLA SAXTON.

Cleveland Orchestra in Novel Lists

Concerts for Young People Led by Ringwall—Rodzinski Plays Schumann and Haydn Symphonies—Civic Orchestra, Orpheus Singers, and Severin Eisenberger Heard

CLEVELAND, O.—Rudolph Ringwall, the associate conductor of the Cleveland Orchestra directed the César Franck symphony, preceded by the Gluck-Mottl Ballet suite and achieved nice results from this ensemble in a recent concert. Highly amusing and charming in its realistic tone pictures was Saint-Saëns' Carnival of the Animals, in which the duo piano parts were capably interpreted by Leon Machan and Jeanette Pearl Stein. Ravel's arrangement of Debussy's Sarabande and Danse and Chabrier's Overture to Gwendoline concluded this somewhat lengthy program.

CONCERTS FOR YOUNG PEOPLE

Mr. Ringwall had an active week at Severance Hall when the regular concerts were suspended to give thousands of school children an opportunity to hear nine concerts in the span of five days in programs with material carefully prepared by Lillian Baldwin. The fifth and sixth grades heard five concerts presenting Pictures and Portraits: Nicolai's Merry Wives of Windsor; Moussorgsky's Pictures at an Exhibition and the Fair at Sorotchinsk; Liadoff's Enchanted Lake; Saint-Saëns' Danse Macabre and Peer Gynt's Homecoming from Grieg's second suite.

The Junior and Senior High Schools heard four concerts containing Bohemian music. This was Smetana's overture to the Bartered Bride and his symphonic Poem: The River; Dvorak's *largo* from his fifth symphony and the Carnival Overture; Polka and Fugue from Weinberger's Schwanda. Grade four was offered Mozart's overture to the Marriage of Figaro and Eine Kleine Nachtmusik; Saint-Saëns' Carnival of the Animals and Grieg's Sigurd Jorsalfar March at two concerts.

"FAREWELL" SYMPHONY PLAYED

When Dr. Rodzinski took over the baton for the fifteenth pair of concerts, he was warmly greeted by his audience. Schumann's Spring Symphony in Mahler's edition was the important item on this program and should have persuaded spring to make his triumphant entry. Another charming experience was offered at the conclusion of this concert, when Rodzinski re-enacted the historical Farewell Symphony of Haydn. Traditional candles furnished the light at the musicians' desks, and these were extinguished successively, the musicians leaving the stage, until the conductor, left all alone, did likewise with his two candles and directed the applause of his visibly amused audience to the empty stage.

A first performance of Walter Piston's Prelude and Fugue in the decidedly modern vein, commissioned by the League of Composers, did not fare so well. It was coldly, almost negatively received by the audience. The work was entrusted to the baton of Mr. Ringwall. The violin section excelled in the Molinari version of Paganini's Perpetuum Mobile, and Ravel's orchestration of his Alborado del Gracioso won prolonged applause.

CIVIC ORCHESTRA IN FORMAL BOW

Under the auspices of the Federal Music Project, the Cleveland Civic Orchestra gave its first formal concert at Hotel Allerton Ballroom and was warmly received by an appreciative audience. Rudolf Schueller conducted a program consisting of Mozart's Magic Flute Overture; a Serenade by Robert Fuchs in six movements; Les Preludes (Liszt), the Coppelia Ballet Suite (Delibes); and a fantasia from Cavalleria Rusticana. For its second concert, Mr. Schueller is preparing the First Walpurgis Night with chorus and soloists after Goethe's poem by Mendelssohn.

ORPHEUS CHORUS HEARD

The Orpheus Male Chorus appeared in Masonic Hall before a capacity house and again demonstrated its artistic finish in a finely varied program directed by Charles D. Dawe. Dramatic effects were thrilling and delicate nuances of finely shaded passages perfectly achieved. Josephine Forsyth appeared as accompanist for her Precious Wee One; Ben Burtt accompanied the program capably. The soloist on this occasion was Lillian Knowles who sang her German Lieder with discrimination and warmth. Applause was long and hearty for the many musical treats offered by the group.

EISENBERGER CONCLUDES SERIES

The last concert of the season in which Severin Eisenberger gave an illuminating performance of his chosen composers, Schumann and Dohnanyi, took place at the Statler Ballroom. Schumann's Papillons and Etudes Symphoniques were projected with that inspirational insight which distinguishes this artist's interpretations in his most exalted mood. Dohnanyi's fascinating and dazzling etude and capriccio were tossed off with superior technical skill, while the pastorale and adagio of the same composer received the romantic treatment of the poet. Mr. Eisenberger's four two-composer recitals covered a vast area in piano literature and proved to be of educational value as well as a musical feast to musician and layman.

R. H. W.

Rocca's The Dybbuk to Be Sung by Detroit Civic Opera on Tour

Lodovico Rocca's opera, The Dybbuk, given its world premiere at La Scala on March 7, 1934, is to be introduced to America in May by the Detroit Civic Opera in cooperation with the Detroit Symphony Orchestra and the Art of Musical Russia, Inc., under the leadership of Thaddeus Wronski. Immediately following its initial presentation in Detroit on May 6 the Detroit Civic Opera Company goes on tour for the first time in its history, giving The Dybbuk in Chicago on May 7, 9 and 10, and in New York, at Carnegie Hall, on May 13, 14, 15 and 16. Rosa Raisa, Frederick Jagel, Nino Ruisi, Joseph Royer, Edwina Eustis and others are featured in the cast. The Detroit opera season opens on May 5 with Aida, and, in addition to The Dybbuk performances, in that city and elsewhere, Prince Igor is scheduled for May 8 and 11, in Chicago on the former date, and in Detroit on the latter.

Chavez Welcomed in Baton Debut

Mexican Composer Leads Brooklyn Symphony Orchestra in New York

Carlos Chavez, conductor of the Mexico City Symphony Orchestra of Mexico and composer of the ballet H. P., which Leopold Stokowski performed with the Philadelphia Orchestra several seasons ago, made his New York debut as leader of the Brooklyn Symphony Orchestra at the American Museum of National History on March 18.

Mr. Chavez' program listed the Beethoven fifth symphony and Iberia of Debussy. His reading of the Beethoven opus had a definitely individual treatment in which the familiar work was published with an unusual romantic quality. Certain passages, particularly in the final movement, were played with an accentuated tempo. And the symphony as a whole had a unity of musical expression that was Latin in treatment rather than Teutonic, and therefore refreshing.

This racial coloring was to be expected from Mr. Chavez, considering his natal inheritance, and although it might possibly be considered unethical in an interpretation of Beethoven, it certainly enhanced the sensuous mood of Debussy's Iberia. In this suite Mr. Chavez accomplished extraordinarily brilliant effects and subtle nuances of orchestral *chiaroscuro* with the Brooklyn orchestra. Every delicate inner theme of the illustrious score received careful attention; the various choirs of the organization were balanced with precision; and there was a clarity of tone from the orchestra which this reviewer has never heard before in the few concerts he has listened to under other leaders.

As a conductor, Mr. Chavez directs from memory and without a baton. His beat is incisive and rhythmically accurate to an amazing degree. And though dramatic in a restrained sense, he presents an unusually graceful appearance on the podium.

The large audience greeted Mr. Chavez with a great show of enthusiasm and recalled him several times both at the intermission and at the conclusion of the program.

A. M.

National Symphony Orchestra Association Launches Drive

WASHINGTON.—The National Symphony Orchestra Association is conducting a campaign to raise $100,000 as a sustaining fund for the 1936-37 season. This association estimates its deficit and then secures this deficit in advance so the sustaining fund now being raised is to cover the anticipated deficit for next season.

An excess of $50,000 was raised during the ten-day intensive campaign that extended from March 5 to 15. The various committees, however, expect to add a considerable amount to that already in hand during the next two or three weeks.

More than 200 persons, many of them prominent in the capital's civic and social life, took part in the campaign. They served under Mrs. Walter Bruce Howe and Harold N. Marsh, both orchestra patrons for several years. There were daily report luncheons in a Washington hotel used as campaign headquarters for reports from the several committee chairmen. This plan maintained interest in the drive's progress throughout the ten-day period.

A fund of $100,000 not only would provide for the deficit of the regular winter season of the National Symphony Orchestra but would also furnish sufficient funds to assure another series of summer concerts. The winter season must be taken care of first and it is expected that enough money for this purpose will be secured. There is considerable doubt, at present, however, as to the summer concerts.

Without the full $100,000 the Orchestra Association will not be prepared to meet the expected deficit from a series of outdoor concerts. The twelve-concert series last summer drew a total of more than 150,000 listeners to the symphony scene, but because of the extremely low admission, and the large number of seats made available at no cost, receipts failed to meet the expenditures.

Meanwhile the National Symphony Orchestra is concluding its 1935-36 season. At its last appearance of the season April 5, the orchestra plays an annual request program. Early next month the orchestra leaves Washington for engagements in Durham, N. C., April 2, and Columbia, S. C., April 3 and 4.

Kindler Leads Liszt's Faust Symphony with National Orchestra and Chorus

George Washington University Glee Club Assists Ensemble — Iturbi Plays and Conducts with Philadelphians—Pro Arte String Quartet, Grace Moore, Jean Fardulli, and Silver Singers Heard

WASHINGTON, D. C.—The National Symphony Orchestra, assisted by the George Washington University Men's Glee Club, presented a colorful program to a capacity audience on March 15.

The program consisted of two parts, the first the Faust Symphony (Liszt) and in the second, Vorspiel to Act II and III from Lohengrin, Good Friday Spell from Parsifal, and the Pilgrims' Chorus and overture from Tannhäuser by Wagner. In the Faust Symphony, the three parts Faust, Gretchen and Mephistopheles, depicted the characters with wonderful insight. This closed with the choral part contributed by the George Washington University Men's Glee Club, performed excellently. Albert Gifford, tenor soloist, who at the eleventh hour took the place of Dr. George Anderson, possesses a voice clear and pleasant. This gigantic work, restored after years of neglect, well repaid the excellent labors which Dr. Kindler lavished upon it.

The familiar Pilgrims' Chorus from Tannhäuser was given a splendid interpretation. As always, Dr. Kindler, throughout the entire program, displayed a dynamic personality. At the end of the performance he was so enthusiastically applauded that it seemed a fitting opportunity to appeal to the concert goers for funds to perpetuate the existence of this magnificent organization, for the success of which he is so greatly responsible.

ITURBI WITH PHILADELPHIA ORCHESTRA

The T. Arthur Smith Concert Bureau on March 12 presented the Philadelphia Orchestra with Jose Iturbi in the dual role of conductor and pianist. Mr. Iturbi played the Beethoven concerto in C minor, and in it he proved himself a musician of unusual merit. His technic possessed a crystal-like clarity, and his phrasing was exquisite. The responsibility of conducting and playing was carried off with precision and showmanship, and the cooperation of the orchestra with Mr. Iturbi was magnificent.

Other numbers performed were the Oberon Overture (Weber), Funeral March from Götterdämmerung, Prelude and Liebestod from Tristan and Isolde (Wagner), Two Nocturnes (Debussy) and dances from The Three-Cornered Hat (De Falla). Outstanding among these were the Debussy and the De Falla. The Debussy Nuages was played with delicacy and charm, stirring the imagination, and Fêtes had inspiring rhythms splendidly portrayed.

In the De Falla selection Iturbi's conducting was superb. His natural adaptation to the intricate Spanish rhythms, and the ease in which he handled them, recalled him many times for the enthusiastic audience.

PRO ARTE STRING QUARTET

The Pro Arte String Quartet, composed of Alphonse Onnori and Laurent Halleaux, violins; Germania Prevost, viola, and Robert Maas, cello, appeared in two recitals in the Chamber Music Auditorium of the Library of Congress, on March 10 and 17. The two programs were similar in that each time a Mozart quartet and two modern compositions were played. The selections from the old school were by far the most enjoyable; the moderns, however, were interesting. They consisted of the Lyric Suite (Berg), quartet (No. 4) (Bartok), quartet (No. 1) in C (Piston), and quartet (No. 4) (Hindemith).

GRACE MOORE TRIUMPHS IN CONCERT

Grace Moore appeared at Constitution Hall on March 8 to the largest packed auditorium seen in Washington for some time. There were fully three hundred persons seated on the stage and every seat in the house filled. Miss Moore's public, made up of her recent movie admirers as well as concert goers, was enthusiastic and genuine in its applause.

The program opened with the assisting artist Marcel Hubert playing Adagio (Tartini) and sonata in A major (Boccherini). Mr. Hubert's tone was rich and resonant, his style and interpretation of the old Italian charming.

Miss Moore's first group consisted of Phidyle (Duparc) Ouvre ton coeur (Bizet), Valse (Arensky-Koshetz), Pano Murciano (Nin) and Seguidilla (De Falla). Then she sang Depuis le Jour from Louise, by Charpentier. Her last group included Who'll Buy My Lavender, by Edward German, which was delightfully offered and Wild Geese (James Rogers).

As is often the case, the highlights of the program came in the encores, particularly in Miss Moore's singing of the aria from Madam Butterfly, in which the emotional appeal in her voice will long be remembered. Accompaniments offered by Gibner King were sympathetic, and revealed him to be an excellent musician.

JEAN FARDULLI IN SONG RECITAL

With the Greek Ambassador as ranking guest, the ballroom of the Mayflower Hotel was the setting for a brilliant concert by Jean Fardulli, Greek baritone of the Chicago City Opera Company, on March 15.

Mr. Fardulli, who was warmly received opened the program with Caro Mio Ben (Giordani), Serenade from Don Giovanni (Mozart), and In Questa Tomba Oscura (Beethoven). These were sung beautifully in the style typical of them. The next group which consisted of all Greek songs, was dramatically performed. Following, Mr. Fardulli's performance of the Brindisi from Hamlet (Thomas) revealed the artist's magnificent operatic voice. Other numbers sung were In the Silence of the Night (Rachmaninoff), and another group of Greek songs. Added to these was the aria of Figaro, from the Barber of Seville.

Mr. Fardulli's voice throughout was rich and resonant, revealing lovely tone color. Assisting, competently, was Constantine Callinicos, who between the singer's groups offered several fine piano selections.

SILVER SINGERS PRESENTED BY LEROY LEWIS

The Silver Singers Quartet, composed of Mary Owen, soprano; Lenna Gauss, contralto; John Hall, tenor, and Robert Ewing, baritone, were presented by H. LeRoy Lewis, concert artist and teacher at the Congressional Country Club on March 15. Their program varied widely from the solemn Dear Land of Home (Sibelius) and The Lost Chord (Sullivan) to Ho, Mr. Piper (Curran), which they sang as their last encore. Their voices were beautifully blended and their numbers were sung with finesse. Their audience which completely filled the concert hall received them with warm response and they were encored many times.

Mr. Hall, who sang the Berceuse from Jocelyn and Campbell-Tipton's The Crying of Water, held his audience entranced by his exquisite *mezza-voce*. Miss Owen sang Verdi's Caro Nome with perfect flexibility and beauty of interpretation. Mr. Ewing's solo was the religious Fourth Word from the Seven Last Words of Christ (Dubois) which he offered with deep feeling and splendid tonal quality. Mrs. Gauss who sang Ständchen (Strauss) possesses a lovely contralto voice. Robert Black, young *raconteur*, assisted the quartet and delighted his audience with his reading of Jacques Wolfe's De Glory Road. G. S.

St. Louis Opera Announces Series

ST. LOUIS, MO.—The complete schedule for the brief season of the St. Louis Opera Company has been announced. It is to begin on April 16 with Verdi's La Traviata, with Edith Mason in the role of Violetta. Mario Chamlee will appear as Alfredo. The season closes on April 22 with a performance of Ponchielli's La Gioconda with Rosa Raisa singing the title role and with Chamlee as Enzo. These performances take place in the Municipal Opera House.

The new Convention Hall is to be utilized for a performance of Lucia di Lammermoor on April 20, with Lily Pons and Joseph Bentonelli, young American tenor. Carlo Morelli, who appeared here previously with the St. Louis Company, will have the principal baritone assignments. Rita De Leporte is to direct the ballet of fifty young St. Louis dancers in a divertissement in the opening performance of Traviata, and in the Dance of the Hours in La Gioconda. Ernst Knoch has had the chorus of 150 young vocalists in rehearsal for the past two months, and Gennaro Papi of the Metropolitan, will conduct the performances as usual.

A distinct innovation in the season is the Opera Ball to be held in the Opera House on April 18. The greatest array of operatic celebrities ever assembled here on a concert platform will be heard in a brief program to be followed by a reception, a buffet supper and dancing in the Opera House foyer. Eminent operatic figures will mingle with leaders of the social and cultural world of the city. An orchestra of seventy members of the St. Louis Symphony Orchestra will be in the pit for the operatic productions and also play for the Opera Ball. O. C.

WALTER GIESEKING,

now in Europe, fulfilled nineteen engagements in January and seventeen in February; during March he was heard in Holland, Italy, Switzerland, Austria and Hungary. His schedule extends until May. During July and August Mr. Gieseking is to conduct a master class at the Royal Residence in Wiesbaden for the Institute of Music for Foreigners. Instead of giving individual instruction, he plays and analyzes important piano works. Then, under Karl Leimar, director, the students are coached in the general principles of the Leimar-Gieseking Method which pays special attention to ear training, memorizing, concentration, practice methods and other features. Due to his numerous engagements and because of family considerations, Mr. Gieseking has put off his American season for another year; but he returns to this country in the fall of 1937.

Recent Musical Events in Havana

HAVANA, CUBA.—John Charles Thomas, baritone of the Metropolitan Opera, gave two recitals for Pro Arte Musical Society last February.

The Orquesta da Camera, under the direction of José Ardevol, included in its monthly program works of Mozart, Beethoven and Bartok at the Principal de la Comedia on March 8.

As the most important event of the season Pro Arte Musical Society presented Colonel W. de Basil's Ballet de Monte Carlo on March 10. The program which opened with the classic ballet Les Sylphides progressed to Les Presages, music from Tschaikowsky's fifth symphony, and finished with Le Beau Danube, music by Johann Strauss. The last two are creations of Leonide Massine who is the principal dancer, *maitre de ballet* and chief choreographer of the troupe.

The performance brought to the auditorium all the members of the society and delighted them excessively. Among the male dancers we find a Cuban, Alberto Alonso, son of Sra. Laura Rayneri de Alonso, leader of the society. H. DE B.

L. E. Behymer Injured in Motor Accident

LOS ANGELES.—L. E. Behymer, veteran concert manager and impresario, was injured here in an automobile accident on March 20. He suffered a double fracture of a leg, contusions and abrasions of the left hand and leg, and abrasions of the chin, and was removed to a hospital. Miss Mary E. Foster, who was driving the car in which Mr. Behymer was going to the railway station to arrange for a concert of the Philharmonic Orchestra at Fresno, was also injured when the car was in collision with another vehicle and then glanced off and struck a telephone pole. Mr. Behymer, who is seventy-three years old, was said to be in a critical condition. C. D. K.

Budapest Premiers Azra by Zador

Libretto Based on Legendary Lore—Music Lightly Melodious

BUDAPEST.—The world premiere at the Budapest Opera, of Azra, by Eugen Zador, won a well-merited triumph for the institution and its extraordinary art of *mise en scéne*. On every hand, superlative expressions of admiration for the beautiful production were heard. Gustav Olah assisted by Andreas Rekai, created stage-pictures of intense and authentic Oriental beauty. John Ferencsik, talented young conductor, led the novelty from memory. Livia Dobay as Leila was lovely, Andreas Rosler sang a delightful Muhamed.

Victor Lanyi, librettist of the new work, was inspired by Ernest Szep, Hungarian writer of tender and bountiful prose and poetry. Lanyi's text is tasteful and sensitive. Leila, enchanting young daughter of the Caliph, falls in love with a young and handsome slave, Muhamed, of the genus Azra—that is, Muhamed belongs to that legendary clan with whom love and death are coincidental. Leila refuses to marry the Duke of Persia, chosen for her by others, and it is unfortunate that her revolt does not help her, for in the third act, in conformity with fatality, Muhamed dies in her arms.

The subject—to die in beauty—has not much in common with actual problems, though it is apparently of never failing effect in opera. But only apparently, for in the last analysis, the height of poetical beauty attained depends upon the sublimity of the chief actor's motives; from which point of view, Leila does not fulfill individual destiny, and acts much as practically any other girl would in similar circumstances.

Eugen Zador, composer of the music, was born at Bataszek, Hungary in 1894. Some of his compositions (orchestra variations on a Hungarian theme, Hungarian Capriccio, X-Times Rembrandt, one act opera, and Machine Man, ballet) are known in Europe and have brought him considerable reputation as a master of instrumentation. Responding to the call to write an opera, he produced a score which openly and without circumlocution aims at doing homage to the wishes of the crowd. His motto would seem to have been, "Back to Puccini" and then a little farther back to Massenet, with even a look in at Puccini's follower in the branch of operetta, Franz Lehar. In other words broad melodies accompanied by an orchestra rich in sensuous color. The greatness of such a work is not a matter for discussion; suffice it to say that the public was tremendously pleased and that the Budapest Opera registered another success.

ALEXANDER JEMNITZ.

Rosenthal Plays Series in London

Moriz Rosenthal is in London playing an educational series of seven historical recitals. In this undertaking he is tracing two hundred years of piano literature, from Bach through to Brahms and his contemporaries. One program contains only Beethoven sonatas; another groups Weber, Schubert and Mendelssohn, a third is all-Chopin, a fourth all-Schumann, and so on to the era of Liszt. In the concluding concert Rosenthal has programmed two of his own works among those of his friends: Brahms, Rubinstein, Debussy and Scriabin.

Lemay Resigns as Assistant Conductor of Minneapolis Orchestra

DULUTH, MINN.—Officers of the Duluth Civic Symphony Association have been notified of the resignation of Paul Lemay as assistant conductor of the Minneapolis Symphony Orchestra. Mr. Lemay will continue to conduct the Duluth Civic Symphony Orchestra. A desire for more time for conducting was the reason for Mr. Lemay's resignation in Minneapolis. Mr. Lemay joined the Minneapolis organization in 1920 as principal viola, playing under the late Emil Oberhoffer. He has continued in that position and since 1930 has been assistant conductor, a position he assumed when Engelbert Roentgen resigned as assistant to go to the Metropolitan Opera Orchestra.

Mr. Lemay has conducted the Duluth and Minneapolis orchestras in radio concerts. He has directed the Minneapolis orchestra in concerts on its tours. He has built up a promising organization in Duluth which he will continue to conduct as he has since its inception in 1934. C. B. C.

Detroit Welcomes Dancers

Trudi Schoop Ballet Amuses—Music Study Club Gives Local Composers' Concert—Madrigal Club Marks Anniversary

DETROIT, MICH.—Trudi Schoop and Her Comic Ballet made their bow to Detroit, March 2 at the Masonic Temple to a fairly well filled house. The ensemble work was excellent, the two pianos made as much music as they could and the stage settings were simple to the extreme. Two ballets were given, Want Ads which gave brief glimpses of the stories behind conventionally-phrased notices in the press and Fridolin on the Road in twelve scenes, music by Paul Schoop. Miss Schoop's artistry is new and has an element of keen satire mixed with slap-stick.

RESIDENT COMPOSERS' PROGRAM

The Music Study Club of Detroit presented a Detroit Composers and Poets Program on March 3 in the YWCA Lounge before a crowded audience of members and friends. The program revealed much artistry in composition and performance and tends toward a feeling of amity in a field which is generally one of conflict. Mildred Perlis, poetess, read her poems followed by Dr. Francis L. York's composition Thinking of Edward MacDowell with Lucienne Monfort at the piano. Frances Locher's War Songs were sung by Fred Protheroe with the composer at the key-board. Anna Segal proved to be a fine composer of three violin numbers, Humoresque, Folk Song and Scherzino played beautifully by Joachim Chassman and accompanied by Miss Segal. Helen Fairchild's contributions were of high merit both in composition and accompaniment —Breathe on Us, Holy Spirit was sung successfully by Archibald C. Jackson; a cantata, The Son of the Highest, with solos therefrom sung by Archibald C. Jackson, Muriel Kyle and Helen Kennedy-Snyder. Helen Snyder's voice was given full scope and she revealed a rich organ capable of many depths. Florence Gallagher played Bendetson Netzorg's March Grotesque amply described. Mischa Kottler, one of Detroit's finest pianists contributed his Russian Fairy Tale for two violins, viola and cello, and two songs If She But Knew and Dawn sung by Winifred Heidt with Mr. Kottler at the piano. Dan Frohman's Mood Impressions played by Ida Divinoff-Rothberg, violinist, with Henry Hermann at the piano was in reflective vein and the performance good. The concert concluded with Lois Johnston Chapman, soprano, singing The Rover composed by Murray Paterson of the Detroit Symphony Orchestra and Russell McLaughlin, Detroit, Detroit News music critic, followed by Murray Paterson's Indifference and Desire with the composer at the piano. Miss Chapman gave a good performance of three likable songs in good style. The concert was a success.

MADRIGAL CLUB ANNIVERSARY

The Madrigal Club of Detroit celebrated its twenty-first birthday with a concert in the Hotel Statler Ballroom. This organization throughout its entire existence has been under the same director, Charles Frederic Morse. Only one member of the present organization belonged to their original sixteen. The Madrigal Club has made many public appearances under various auspices, notably with the Detroit Symphony Orchestra in its presentation of the Bach St. Matthew Passion in Detroit and New York, but not until last year did they sponsor a concert of its own. There were about 300 people present. The singers were assisted by Reva Retha, harpist, John Wummer, flutist, and James Barrett, violinist. Ruth Russell Sears was at the piano.

TUESDAY MUSICALE

The eighth morning concert of the Tuesday Musicale took place March 3 in the Detroit Institute of Arts. Edith Kirkby Williams, pianist, opened the program followed by Ethel McPhee, soprano. Vera Richardson played the thermin. Helen Kennedy-Snyder, contralto, sang Harriett Ingersoll, Pauline Athay and Lucienne, Monfort were the accompanists. John Wummer played a flute obbligato and the Tuesday Musicale Chorus under Charles Frederic Morse completed the program. Winifred Huntoon Heidt was chairman of the day. R. C. B.

Arts in the Theatre Institute Offers Prize for Script

As a feature in its program of encouraging collaboration among the arts in dramatic form, Arts in the Theatre, the institute to be conducted at Triuna Island on Lake George, N. Y., next summer, offers a prize of $50.00 and rehearsal with a view to public production, for the best submitted original short work for the theatre combining the features of poetry, music, dance and design. Scripts should be short, running from ten minutes to half an hour in production, and should include text, music, dance notation and specification of setting. Works may be either collaborations or the work of an individual composer, but an integral unity among all factors is expected. Complete instrumental score is not required and the works remain the property of their authors. Decision will be made by the staff of the Institute of Arts in the Theatre. Texts may be submitted before June 1 to the Director of the Institute, Thomas H. Dickinson, at his winter address, Nod Hill, Wilton, Conn.

Berkshire School Association Sponsors Musicales

SHEFFIELD, MASS.—The second season of the Berkshire School Musicale Association, formed at the beginning of last year by Hugh M. MacMullan, comprised five musicales with programs ranging from Christmas Carols to an all-Liszt piano recital.

The artists who appeared at the gatherings included: the Berkshire School Double Quartet, Mrs. Carl D. Thacher of Great Barrington, soprano, Francis Hogan of Great Barrington, Charles Demarest of Hotchkiss School, both pianists, Phonsi Carlo, violinist, and Mr. Griggs of Hotchkiss, tenor. The school is planning a series of musicales for next season. F. S.

Auditions for Westchester Festival Soloists Announced

WHITE PLAINS, N. Y.—It has been announced that a series of auditions will be held early in April for vocal and instrumental soloists for the purpose of selecting three soloists to appear on the program of the Westchester Music Festival this spring. Several well known musicians are to act as judges and final selections will be subject to approval by Hugh Ross, the festival conductor.

The Westchester Junior Music Hour, under the management of Mr. and Mrs. Julian Olney, who have brought so many major musical attractions to White Plains, has presented two fine concerts at the County Center Little Theatre. On February 22 the Mozart String Sinfonietta (Wesley Sontag, conductor) and Carlos Mullenix, oboist, and on March 14, the same sinfonietta, with Alexander Zaroubine, *balalaika* soloist, and Rita Harmon, pianist. E. H.

Westminster Choir School to Hold Summer Session

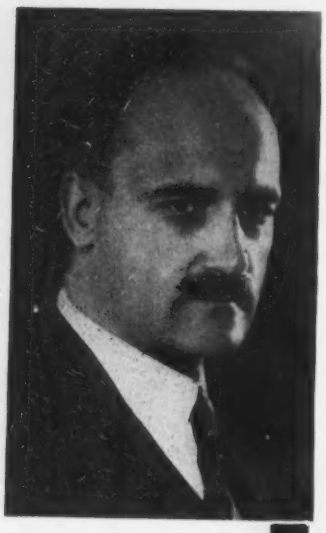
PRINCETON, N. J.—The summer session of Westminster Choir School will be held July 28 to August 17 at Northfield, Mass. Dr. John Finley Williamson, founder and director of the Westminster Choir, will teach vocal, conducting and model choir classes daily for first year and for advanced students. Prof. Carl Weinrich is to teach organ and coach in service playing and repertoire for church and recital. Full particulars may be obtained from Westminster Choir School, Princeton, N. J.

Maria Silveira and Wotan Zoellner to Give Recitals

Maria Silveira, lyric soprano, and Wotan Zoellner, violinist, will be presented in recitals by G. H. Dalrymple, in Providence, R. I., Fall River and Gloucester, Mass., early in April. Miss Silveira and Mr. Zoellner are to be heard in New York the latter part of March in recital at Morrison Hall, New York City.

Sunday Nights at Nine Closes Fourth Season

After a run of four months, Sunday Nights at Nine, the revue which is an annual feature of the Barbizon-Plaza Theatre, New York, closed its fourth season and seventh edition on March 8. Catharine A. Bamman announces that already material is being assembled for the reopening of her divertissement in the fall.



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"His playing is as brilliant and audacious as ever; there is no weakening of the old strength. The exquisite melancholy of his Chopin is nostalgic. . . ."—*Manchester Guardian, October* 28, 1935.

"In all these, Mr. Rosenthal displayed those qualities for which he is still unsurpassed amongst pianists. The incredible clearness and individuality of each voice in Bach, the perfect grading of the climaxes in Beethoven and Chopin, the wonderful tonal delicacy of the Schubert-Liszt Valse cannot but surprise and delight the listener every time he has the opportunity to note them. . . ."—*London Daily Telegraph, November* 11, 1935.

Because— It is inevitable that his return to this country after an absence of five years will be a great personal and artistic triumph. Along with his other work, Mr. Rosenthal will present in New York next season a notable series of seven historical concerts. In this series he will produce the major works of piano literature from Bach through Brahms and his contemporaries. His sixty glorious years at concert playing give him supreme authority for such an undertaking. His vivid imagination coupled with his charm and rare ability, insure the popularity of this series.

Because— His personality holds the glamor of a generation of titanic pianists. He alone remains active to play in the great tradition of Liszt, von Bulow, Rubinstein and Paderewski. Those who have heard him before will remember him happily. More important, they will go miles to hear him again—rain or shine. He has valuable *drawing-power.*

Because— Radio has added thousands of new concert-goers to the lists since Rosenthal's last appearance here; he is, therefore, a *new personality* for this additional concert-market. He is the one artist who can bring to this new public the sparkle and authenticity of that greatest era of piano playing associated with the name of his master, Liszt.

And Because of these attributes he is an *exceptionally fine investment* for the local manager. His name on a concert course will sell tickets. His fee is right. His dates—from December tenth to March fifteenth, 1937—are right. His management—Charles L. Wagner, Inc., 511 Fifth Avenue, New York—is among the best. Write in and find out more about this truly great artist. Unquestionably he is a *superior concert attraction.*

Paris Peculiarly Susceptible To Any Sort of Modern Music

Devotees Always Available—Related Art Efforts in Jazz—All Debussy's Works for Piano Played at Three Recitals

PARIS.—This is the most extraordinary town. When it comes to music, people get away with anything. Start banging a frying-pan and call it "modern" music, and there is a large crowd of up-to-date people ready to swoon in ecstasy at the mere thought of it. If you happen to be a singer, the thing is quite as easy. Just apply all the mumble and screech technic you happen to have on some meaningless text (it does not even have to be a text) and one *salon cotérie* after the other will shower blessings upon you for providing them with something to talk about.

The other night I went to one of those modern concerts where one of those modern pianists was to play one of those modern sonatas.

"Oh, Mr. Schwerké," a munificent lady asked me, "do you like 'modern' music?"

"Madame," I replied, "I simply adore it! I think Palestrina, Handel, Bach, Mozart, Beethoven, Chopin—to mention only a few of my special pets—are simply marvellous!"

"You critics are all alike," she reproved, "you don't even give the young boys a chance."

"Don't give them a chance," quoth I, "we give them too much chance, dear Madame. That is all we are doing—giving them a chance to please, to charm, to delight, to enchant us. A chance to give us visions of new beauty. A chance to poetize and ennoble our thought (I talk well, once I get going, I cogitated), a chance . . . ."

By this time the lady had fled and I was left standing alone. I was mean enough to notice, however, that the extremely modern sonata kept the dear creature in a profound slumber from the fourth measure until the applause. "At least it kept *me* awake," I consoled myself, and let it go at that.

Try a Thing Once

This has been a week of experimentation. Some of it successful, some of it not so successful. The Paris Opéra has just given two performances *à la française* of Wagner's Tristan and Isolde. It turned out beautifully. The orchestra under Paul Paray sounded grand. José de Trevi made an intelligent Tristan, Germaine Lubin was an ideal heroine. Marjorie Lawrence, as her officious companion Brangäne, dispensed a wealth of vocal riches good to hear. Mm. Froumenty (King Marke) and Endreze (Kurvenal) brought up the cast.

It was all in all, a luminous, satisfactory performance and if Wagner did not object to having his characters employ French, why should I?

Still at It

For some inexplicable reason—unless it be to screen their own creative bareness—composers (particularly in certain parts of Europe) are still trying or pretending to elevate our dear old hybrid jazz to the level of—Art, shall we say? The recent jazz concert given by the Pasdeloup Orchestra under Albert Wolff, might well have been called vituperatively "Seven Composers in Search of Inspiration," no offense to Pirandello intended. It would seem such an easy thing to be *à la mode*, especially when the mode is a cheap one. Rather more difficult to get a real musical impulse and then do something with it; that is, produce a masterpiece.

The list (which one person I know will never again deliberately try to hear) comprised the following first auditions: Jazz-Music (Marcel Poot), Panorama Americain (Amfiteatroff), John Shag 35 for voice and orchestra (P. Vellones), The Jazz in the Zoo (Basilewsky) and Poéme rapsodique for piano and orchestra (Leon Kartun). Rhapsody in Blue (Gershwin) and Impressions de Music-Hall (Pierné) were also down. Leon Kartun (piano), George Jouatte (singer), did the solo parts. In the utter absence of uplifting idea, and the systematic avoidance of all appeal to or strain upon intellect or emotions, the customers thought it well to applaud with great enthusiasm.

"*C'est tellement américain,*" whispered a Frenchman to his vibrating *amie*.

"It's such a lot of bunk," whispered an American to *his*.

"*Chéri,*" sighed the vibrating *amie*, "*si on allait—tu sais?*"

"Oh, for a gust of fresh air," wept one American, hopped a bus, and spent hours walking in the woods.

Virtuosos Score

I have taken so much space "expressing myself," I fear I have not much left for the concertizers who have lately contributed to the refinements of Parisian living. Edward Kilenyi did remarkable work in the Liszt E flat Concerto with the Conservatoire Orchestra, Gaubert conducting. He infused such vitality and grandeur into the time-tried opus, it was a real joy to hear it again. That seemed to be the general opinion, for the pianist had many recalls, and even the orchestra—rare occurrence for this one—got all worked up and joined in the acclaim.

Appearing as soloist with the Lamoureux Orchestra, Bigot conducting, Jan Smeterlin won a splendid succes in the Strauss Burlesque which he played with his wonted finish and tonal beauty. Janine Weill, French pianist, completed her series of three recitals in which she encompassed all the piano compositions of Debussy—a singular feat, and one which puts her in a class by herself. I know of no other pianist who plays all of Debussy, or who could make the beloved Claude more charming if he (or she) did.

Another fruitful pianistic experience was the return of Ricardo Vines, Spanish specialist in piano music that is not too old to interest his contemporary tendencies. Vines had not appeared here in some years and his *rentrée* was so warmly greeted that within the week he had to give a second recital. His programs included the names of about forty modern-era composers.

Instrumentalists

Callimahos' flute recital hugely pleased the crowd that heard it. Paul Ulanowsky at the piano, was an important factor in the enjoyments of the seance and methinks were I a fiddler, warbler or flutist, Mr. Ulanowsky is the kind of accomplice I should want to have behind me. Mr. Callimahos disclosed his qualities—primary among which are his smooth legato and sweet tone—in works of Bach, Beethoven, Jarnach, Leclair, Hasse, Griffes, Bachkires, and others.

José Figueroa and his brother Narciso appeared in joint recital, the former playing the violin, the latter the piano. There were the Kreutzer Sonata of Beethoven, the Sonatine (first performance) of Françaix and pieces by Bach, de Falla, and Saint-Saëns. These young musicians have developed their individual talents highly and everything they did was enveloped in an atmosphere of charming simplicity.

Singers Applauded

Aubrey Pankey with F. Wolfes at the piano, charmed an applausive audience with a program ranging from Italian and German classics to Ravel and Negro Spirituals. Each of his numbers won him warm approval but it was not until he arrived at his Spirituals that his listeners really got excited. Then they wanted every item repeated and refused to let the artist go until he had sung I don't know how many extras.

A numerous gathering went to the St. François-Xavier Church at vesper time the other Sunday to hear the Little Singers from Vienna, as their tender throats swelled to soaring strains of Palestrina, Vittoria, Gallus, Groce, Bach, Mozart, and Schubert. The purity and innocent sweetness of their officiation moved every heart and there were moments when every eye was dimmed—oh, praise supreme!—with tears.

IRVING SCHWERKÉ.

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Iturbi Conducts Philadelphians

Presides Over Regular Program and Youths' Concert with Orchestra of Quaker City

PHILADELPHIA.—The Philadelphia Orchestra concerts of March 13 and 14, marked the second week of Jose Iturbi's presence as guest conductor. The program was varied, opening with Mozart's overture to Der Schauspieldirektor, done in true Mozartian style, followed by Sibelius' second symphony, in D, to which Mr. Iturbi gave a thoughtful and serious reading. After the intermission, came a concert suite drawn from Howard Hanson's opera Merry Mount. The suite, as such, received its first Philadelphia performance at these concerts. It was in four movements—Prelude; Children's Games from Act 1; prelude to Act 2 and Maypole Dances; and Love Duet from Act 3. Ravel's Pavane pour une Infante Defunte was beautifully read and played by Mr. Iturbi and the orchestra. The closing number was the ever intriguing Sorcerer's Apprentice, by Dukas, which was also finely done, arousing the audience to enthusiastic appreciation.

Youths' Concert

The first Concert for Youth to be given without the presence of Leopold Stokowski, took place on March 19, in the Academy of Music, with Harl McDonald as master of ceremonies, and Mr. Iturbi as conductor. The usual capacity audience was present, and gave close attention to the explanation of Mr. McDonald, and to the orchestra program.

Mr. McDonald appeared first, amid much applause, and announced that after consultation with the Youth Committee, it had been decided to have the orchestra play the thematic fragments from each of the numbers to be presented, on which the individual works were based, and after brief but interesting talks about the composers, Mr. McDonald conducted the orchestra in the themes from the overture to The Marriage of Figaro by Mozart, and the great César Franck symphony in D minor. After which he introduced Mr. Iturbi, who also was welcomed with wild applause. Mr. Iturbi gave masterly readings of both works.

After the intermission, came the Songs for the audience—Sailing, Brahm's Lullaby, and The Bells of St. Mary's. Mr. McDonald explained that Dr. Jordan of the University of Pennsylvania has made a wired connection with Santa Barbara, so that Mr. Stokowski could hear the singing, and two electric lights on large standards, placed on either side of the stage, glowed brightly or dimly, in accordance with the volume of sound being produced. The singing for the most part, was vociferous.

Once more Mr. McDonald spoke briefly of the numbers to be played and led the orchestra in the themes from each. Mr. Iturbi then conducted the orchestra in excellent performances of Debussy's Nocturnes (Nuages and Fetes), Wagner's Siegfried Idyl and prelude to Die Meistersinger. As usual the audience had no idea of going home until an encore had been played, so after the announcement from Mr. McDonald, Mr. Iturbi led the orchestra in the Five Miniatures of Paul White, which were played recently on the regular programs. Especially the Hippo Dance and Mosquito Dance caused much amusement.

M. M. C.

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MARY McCORMIC

SOPRANO

Photo by Maurice Seymour, Chicago.

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Amsterdam Applauds Art of Conductor

Georg Szell Wins Praise — Bruno Walter Splendid—Harold Samuel in Memorable Bach—Szigeti Upholds Standards

AMSTERDAM.—Conductor Georg Szell was new to our public and his debut at the Concertgebouw took on the character of a sensation. The evening's offerings, a Schumann symphony and the seventh of Beethoven, with Alban Berg's Lulu Suite wedged between the two (like an angry splinter), amply displayed the versatility of Szell's gifts, and one was in a continual state of astonishment at the wonders he drew from old familiar scores. This was particularly the case with the seventh, which unfurled itself in a novel and splendid pattern, especially the *scherzo*—a revelation of brilliant lightness.

NESSY IN DIFFICULT TASK

As for Berg's Lulu, what can one say about it, except that its powerful ugliness contains a paradox of beauty, and that we do not understand it at all—at least not yet? Twice is the human voice called upon to utter a super-humanly difficult solo, and Julia Nessy, Czechish soprano, fulfilled the ungrateful task with what seemed supreme ability.

At the following Sunday matinee, we had the second opportunity of enjoying Szell's conducting: a Haydn symphony, Strauss' Till Eulenspiegel and the Sibelius violin concerto, rather an unworthy vehicle for such a finely musical temperament as that of Emil von Telmanyi.

RELIGIOUS SCORES

A concert under Edward van Beinum was devoted to the abstract beauties of two religious but completely differing works: Le Miroir de Jesus by Caplet, and E minor Mass by Bruckner. The pallid Gothic music of the French aesthete flowed on in its placid calm, Berthe Seroen giving a real atmosphere of devotion in the soprano solos, the small but superb chorus of women's voices reminding one of the distant, hushed singing of nuns. Bruckner's religious expression touched other and more robust chords and was equally finely performed.

WALTER RETURNS

Bruno Walter is with us again and has conducted two concerts. At the first he gave Beethoven's eighth in which he took an unaccustomed speedy tempo. But what a dramatic eighth it was. Walter's mood better suited Shostakovitch's first symphony. Vladimir Horowitz played Brahms' first piano concerto, in which Horowitz wrought magic, lifting the piano part to fine accord in the symphonic whole. The audience expressed its gratitude in long and vociferous applause.

WALTER AS PIANIST

At his most recent concert, Walter's gifts as a pianist demanded attention (as is the invariable case each season) with his playing of a Mozart concerto, conducting the orchestra at the same time. The liquid purity of his performance never fails to touch the heart and to bring the genius of the composer to our consciousness. Mahler's fifth symphony, which came after the intermission, suffered somewhat by contrast, but was given a vigorous and richly colored presentation, entirely satisfactory to lovers of this much-discussed composer.

RECITALISTS TRIUMPH

The big hall of the Concertgebouw was the scene of triumphs by three pianists at their respective recitals, under the auspices of the Kunst voor Allen, a democratic organization which provides its members with concerts by some of the best artists; the three mentioned being Alfred Cortot, Wilhelm Backhaus, and Alexander Borowski.

Harold Samuel's two evenings of Bach at the Music Lyceum, called forth the usual large number of admirers who listened in enchanted attention to the subtle playing of this great favorite.

Vera Janacopulos, with her excellent accompanist Yvonne Herr-Japy, brought the yearly fare of modern French, Spanish, and Russian songs, in her recital at the small hall of the Concertgebouw. Although this singer's intelligence, charm, and power of mimicry offer much for admiration, they cannot fill the gap left by vocal deficiencies.

Wanda Landowska, harpsichordist, gave (at the Music Lyceum) flawless reading of Handel, Scarlatti, Froberger and Bach.

SZIGETI OVATIONED

Joseph Szigeti's violin recital, small Concertgebouw Hall, held to the familiar high standards of this artist. Tartini, Bach, Ravel and several lesser, figured on the program, all given with rich musicianship. Encores and acclaim followed. Szigeti's partner at the piano, Nikita de Magaloff, proved to be an altogether worthy partner.

EVELETH VAN GEUNS.

White Plains First Baptist Choir Gives Verdi's Requiem

WHITE PLAINS, N. Y.—The First Baptist Church Choir (Elizabeth B. Cross, organist and choir director), was heard, March 15, in an excellent presentation of excerpts from Verdi's Requiem. The oratorio choir of the church, consisting of fifty voices, responded eloquently to Mrs. Cross' capable direction, and gave one of the best performances yet heard from this choir. Clean attacks and releases, trueness to pitch, good dynamics and tonal balance were in evidence. In addition there was inspired singing.

Winifred Cecil, soprano soloist, sang her passages with ease, lovely tonal quality and telling effect. The smoothness of her tonal production was particularly agreeable. Mary Manning Walker was a pleasing mezzo-soprano soloist, and in the duets with Miss Cecil the two voices blended especially well. Besides the organ accompaniment, played by Mrs. Cross, the addition of a violinist, Elfrieda Bos Mestechkin, and tympanist, Ray Schafer, was effective. An appreciative audience filled the church auditorium.

E. H.

Lois Bannerman's Recent Engagements

Lois Bannerman, harpist, was guest artist on March 17 in a concert for the Friendly Sons of St. Patrick at the Alexander Hamilton Hotel, Paterson, N. J.; the following morning she played for the Chaminade Club at the Towers Hotel, Brooklyn, N. Y. The other guest artist on the latter program was Benjamin De Loache, baritone. On April 17 Miss Bannerman and her mother, Marion Bannerman, give a duo-harp recital in Rockville Centre., N. Y.; May 5, Miss Bannerman gives a joint recital with Frederick Wilkins, flutist, at Somerville, N. J., and the next evening she will be guest soloist in a concert given by the department of music education, Central High School, Valley Stream, N. Y.

Works of Russel Wragg Heard

This season has seen frequent performances in concert and on the NBC networks of the piano numbers and songs of Russel Wragg, composer-pianist of the Burnham-Wragg Piano School, Steinway Hall, New York. Mr. Wragg's Lullaby for a Sweet Pest, recently released, is being featured on the programs of many singers of the Metropolitan and Chicago Opera companies. The same firm which published this song is shortly to bring out another number by the same composer, Song of Work. Just released for sale is Mr. Wragg's Hearth Song, published in two keys for men's voices. Mr. Wragg, with assisting artists, presented a program of his newer piano pieces and songs on March 26 at the residence of Mrs. John Chambers Hughes on Park Avenue, New York.

Stell Andersen to Play Abroad

Stell Andersen, American pianist, who gave her first New York recital in several years at Town Hall in January will be heard in several European cities this summer. Returning to the United States in October she is to make a coast-to-coast tour, including six recitals in Florida during the winter season.

Hugh Satterlee and Marie Miller Wed

Marie Miller, harpist and teacher, and member of the faculty of the Institute of Musical Art, New York, was married on March 13 to Hugh Satterlee, New York lawyer of the firm of Satterlee & Green, co-author of the recently published book, Your Income Tax.

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Milwaukee Group Sings Carmen

Concerts by Chicago Symphony Orchestra and Josef Hofmann Are Outstanding Events of Recent Period

MILWAUKEE, WIS.—The opera Carmen was presented here at the Davidson Theatre during the past fortnight by a new musical organization, the Wisconsin Grand Opera Company, whose musical director is the expert Hugo Anhalt of the Milwaukee State Teacher's college.

The group proposes to be a training school for talented young singers, instrumentalists and dancers, and will undertake complete productions of operatic works as best designed to serve the purpose. In the early performances professionals are to be engaged for the leading parts, and in Carmen the title role was taken by Maria Matyas of Chicago, who all things considered offered an interpretation that frequently achieved life and glow.

Of the local members of the cast, Eleanor Blockwitz was outstanding in the part of Micaela, and commendable work was accomplished by John Armstrong as Don Jose, by Walter Kron, Viola Arneman, Rhode Vornhalt, Howard Kopf and Allen Swanson. Mr. Anhalt's direction hurdled many uncomfortable minutes successfully and was everywhere forceful and musically acceptable. The theatre was almost sold out. The chorus of forty voices was excellently trained under direction of Lawrence Waite and Mrs. H. W. Page and represented singers from surrounding cities, also.

Meanwhile the International Opera Chorus is preparing a production of Friml's Katinka and many auditions for parts have been in progress.

Amateur musicians have been active in other fields. The Society of Musical Arts presented Ruth Mortonson, violinist, and Carol Brenner, pianist, in a recital at the Athenaeum. The Marquette University Chorus under direction of Alfred Hiles Bergen gave a preview recital of Elgar's Dream of Gerontius at Marquette Union Hall.

HOFMANN IN RECITAL

The past three weeks have not been so active with concerts by professional musicians. Josef Hofmann provided a top thrill for a capacity audience at Oriental Theatre under auspices of the Civic Concert Association. The program was exceedingly attractive, from Handel's D minor variations through Beethoven's Moonlight Sonata, a Chopin group, to two final works in the grand style and played in the grand old manner with thunder and fireworks, Liszt's twelfth rhapsody and Rubinstein's G major barcarolle.

CHICAGO ORCHESTRA APPEARS

Two concerts by the Chicago Symphony Orchestra, both directed by Frederick Stock, proved distinctive. The March 3 concert at Pabst Theatre included two symphonies, Beethoven's fourth and the symphony in E minor by Rachmaninoff, which was brilliantly realized by both director and orchestra. The March 16 concert presented a varied program of several works, including Scriabin's C minor third symphony, and closing with three works by Strauss. J. E. McC.

Activities of Grace Bush

With Marie Stuart, soprano, Grace Bush, composer, presented a program of her songs over WNYC on March 10. On the 15th she gave a lecture-recital on American Folk Music at the Barbizon Plaza for the Studio Salon. The following day Mrs. Bush presented a program of Irish songs at the Brooklyn Woman's Club. On March 23 she offered a lecture-recital on Great Hymn Writers and Their Hymns, at Christodora House, for the Poets Guild.

John C. Wilcox Holds Lincoln Clinic

LINCOLN, NEB.—John C. Wilcox, Chicago voice teacher, completed a three weeks' term of intensive work here, under sponsorship of Edith Lucille Robbins. Teachers from schools and colleges in Lincoln and surrounding towns attended Mr. Wilcox's adolescent voice clinic, wherein he demonstrated teaching methods with several pupils from the city's public schools. Local singers took private work, and five resident voice teachers brought groups of their students to Mr. Wilcox for diagnosis and constructive criticism. G. S.

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—Allgemeine Zeitung, Vienna

A real flair for fantasy and romantic imagination

—New York Journal

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—St. Louis Globe Democrat

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SECOND NEW YORK RECITAL—TOWN HALL, FEB. 2, 1936

A reappearance fully justified by the size and response of his audience. A band of expressive warmth wove through his account of the Beethoven Sonata, opus 110. Technical aplomb and abundance of manly tone and rhythmic flexibility marked his interpretation of the E major Nocturne and Four Etudes.—*New York Evening Telegram.*

He apparently has developed an audience for himself. Last night there was a public of good size, and Mr. MacGregor was received with enthusiasm.—*New York Times.*

Well developed technical skill and musicianship; understanding of the music and the ability to realize its expressive potentialities as well as its opportunities for technical display. A notably deft and fluent performance. The pianist received due and copious applause.—*New York Herald Tribune.*

Serious musicianship and a well grounded technique—there was admirable lyric feeling in his phrasing of Schumann. —*New York Sun.*

Repeated the fine impression he had made when he played here before. Piano playing of a high order—sensitive, scholarly and individual.—*New York Evening Journal.*

Qualified as an earnest, gifted disciple of the keyboard.—*New York American.*

OTHER APPEARANCES

INDIANAPOLIS

Brilliance of virtuosity and soundness of musicianship.—*Star.*

OKLAHOMA CITY

A brilliant pianist with unfailing rhythmic sense.—*Daily Oklahoman.*

LOUISVILLE

Has the ability to delineate with breadth, brilliance, and musical impressiveness the great works of piano literature in the grand manner.—*Courier Journal.*

BERLIN

Handles his instrument in a manner absolutely masterly.—*Berliner Tageblatt.*

SWITZERLAND

Gave a magnificent performance of the Brahms Sonata.—*Tribune, Lausanne.*

LONDON

An admirably sensitive touch and a beautifully ordered range of tone.—*Morning Post.*

PARIS

A piano virtuoso of exceptional attainments.—*Continental Daily Mail.*

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METROPOLITAN OPERA

FAUST, MARCH 16

With Susanne Fisher making a naive and charming young Marguerite singing with clarity of tone and careful enunciation, Gounod's Faust was presented to a large audience on Monday evening at the Metropolitan, in place of the previously scheduled Pelleas et Melisande. Charles Kullmann offered a sincere interpretation of the unhappy lover, singing with lyric brilliancy. Ezio Pinza portrayed Mephistopheles in robust action and voice, arousing considerable amusement. Richard Bonelli offered again his completely satisfying interpretation of Valentine. Irra Petina was an unusually fine Siebel both in stage deportment and in vocal utterance. Ina Bourskaya took the part of Marthe, and Hubert Raidich appeared as Wagner. The principals were often applauded after their tuneful arias and received many curtain calls. The orchestra under Louis Hasselmanns was often too loud and showed lack of balance, particularly between the woodwind choir and the strings.

TRISTAN AND ISOLDE, MARCH 18

The final production for the season of Tristan and Isolde brought out an audience that packed the opera house and elicited like enthusiasm from proud boxholder and lowly standee. The distinguished cast on this occasion received plaudits the like of which are rarely heard here. Curtain calls were numerous after all three acts, and after the final curtain the principals were the recipients of a prolonged ovation. In the title roles were Kirsten Flagstad and Lauritz Melchior, superb in voice and histrionic strength and grace. Karin Branzell scored once more for her beauties of tone and person as Brangaene. Julius Huehn (Kurvenal) demonstrates his remarkable gifts by measuring up to the standard of this production after only one season's experience at the Metropolitan. The dignity and sorrow of King Marke were set forth in impressive terms by Ludwig Hofmann. Special commendation also goes to Hans Clemens for his singing as a Shepherd and A Sailor's Voice, and to Arnold Gabor for the vindictiveness he imparted to the character of Melot. Artur Bodanzky, the conductor, received a personal tribute from the audience in the sustained applause that greeted him at the beginning of the third act.

IL TROVATORE, MARCH 19

A performance of Il Trovatore, meritorious musically and expertly contrived from a dramatic standpoint, was the feature of Thursday night. The principals had all had previous hearings in their roles—namely, Elisabeth Rethberg as Leonora; Giovanni Martinelli, Manrico; Richard Bonelli, Count di Luna; Bruna Castagna, Azucena; Thelma Votipka, Inez; and Virgilio Lazzari, Giordano Paltrinieri and Arnold Gabor completing the list. Gennaro Papi conducted. Plenteous applause was bestowed by a large audience.

PAGLIACCI, ERRANTE AND GIANNI SCHICCHI, MARCH 20

Pagliacci presented Susanne Fisher as Nedda and Giovanni Martinelli as Canio, who, with Carlo Morelli as Tonio, were the primarily interested characters. They sang with fervor and admirable intensity, the familiar Leoncavallo music making the usual effect. The cast was completed by Giordano Paltrinieri and George Cehanovsky, with Gennaro Papi conducting. Recalls for the principals were frequent.

Gianni Schicchi again brought the one-act comedy opera in English with Hilda Burke as the lively Lauretta; her bright voice and winsomeness were noted. The understandable enunciation of the English text by Julius Huehn in the title role, and Joseph Bentonelli as Rinuccio, made an incontestible plea for opera in the vernacular. The lively comedy won general laughter and applause. Mr. Papi conducted.

The ballet, Errante, based on Schubert-Liszt music, completed the triple bill, Pietro Cimara conducting.

LA RONDINE, MARCH 21 (MATINEE)

The appearance of Lucrezia Bori in what is announced as her last Metropolitan performance in a full-length opera drew a huge audience on Saturday afternoon, when she sang Magda in La Rondine, to Nino Martini's Ruggero. Miss Bori had been ill, and it was so doubtful whether she would recover in time for this matinee that printed slips explaining her absence had been prepared for insertion in the programs. However, she did not disappoint the assemblage, and repeated ovations were her reward. After the second act, Miss Bori summoned General Manager Edward Johnson and Assistant General Manager Edward Ziegler to share a curtain call with her. Although the Spanish soprano says she will sing no more entire opera roles, she is to go on the Metropolitan stage tomorrow (Sunday) night to appear in a gala farewell concert.

The cast of La Rondine on Saturday afternoon had, besides the two leading singers, Editha Fleischer, Marek Windheim, Louis D'Angelo, George Cehanovsky, Giordano Paltrinieri, James Wolfe, Helen Gleason, Thelma Votipka, Helen Olheim, Charlotte Symons, Dorothea Flexer and Carlo Coscia. The American Ballet participated, and the conductor was Ettore Panizza. This Puccini opera has had several performances this season, but it is problematic whether it will be retained in the repertoire next season, as a great part of the opera's current popularity here is due to Miss Bori's adept impersonation of Magda.

GÖTTERDÄMMERUNG, MARCH 21

With every available seat taken and standing room filled to overflowing, the winter operatic presentations at the Metropolitan closed with a triumphant performance of Wagner's Götterdämmerung. The possessor of one of the most opulent and beautiful voices, Madame Flagstad sang the Brünnhilde role with dramatic intensity and fire to Mr. Melchior's Siegfried. The tenor's singing of the role set a precedent in performance for magnificent vocal attainment. Other roles were well sung and portrayed; Friedrich Schorr as Gunther merited his curtain calls, shared by Ludwig Hofmann as Hagen and Eduard Habich as Alberich. Dorothee Manski scored as Gutrune. Others in the cast were Editha Fleischer, Irra Petina, Max Altglass and Arnold Gabor. Karl Riedel conducted, and the orchestra was in excellent form.

SUNDAY NIGHT CONCERT, MARCH 22

A gala program including concert, ballet and operatic items closed the official season of the Metropolitan on Sunday night, although there will be special performances to follow, as well as the popular spring opera series. The lively atmosphere which has prevailed at these events this season shows a heightening of interest, and the house was sold out with many standees on the final night. Pietro Cimara acted as associate conductor for this program, showing qualities of sensitive musicianship.

The chorus and orchestra opened the bill with the Hymn to the Sun from Mascagni's Iris, sung behind the setting used for this scene in the opera. George Cehanovsky sang the prologue to Pagliacci, and Thelma Votipka followed with Vissi d'Arte from Tosca. René Maison gave a graphic interpretation of In Fernem Land from Lohengrin, and Bruna Castagna revealed her suave production and distinguished tonal quality in O Mio Fernando from Donizetti's La Favorita.

The first half concluded with the American Ballet's production of Concerto, a classic ballet danced to Chopin's piano concerto in F sharp minor. This bewitchingly graceful music lent itself well to terpsichorean patterns, especially the first and last movements, with group choreography devised by William Dollar. The *larghetto*, planned by George Balanchine as a parodistic love drama, danced by Messrs. Dollar and Laskey and Holly Howard, seemed less convincing in its combination of classic attitudes and frankly mirthful sentimentality. The piano solo in this work was well played by Nicolas Kopeikine, ably seconded by the orchestra.

The second half began with the Oberon Overture of Weber, played somewhat reticently by the orchestra under Mr. Cimara. Gladys Swarthout, returning from motion picture engagements, made her final appearance of the season, singing the air Connais-tu le pays from Mignon with ravishingly rich tone and personal charm. Later in the evening Miss Swarthout appeared with Mr. Maison in costume, to present the duet from Act I of Massenet's Werther. This melodious and fetching music was sung by both with much emotional appeal, establishing a keen response from the audience, which would doubtless welcome a restoration of the work, long absent from the Metropolitan. Miss Swarthout's sumptuous voice and her dainty beauty in her crinoline costume gave this episode a truly poignant appeal, as did Mr. Maison's fervent singing.

Emanuel List gave Flegier's Le Cor and the Drinking Song from Nicolai's Merry Wives of Windsor with great breadth and dramatic skill. Elisabeth Rethberg, singing Pace, Pace from La Forza del Destino, with distinguished tonal beauty and intense drama, won the warmest ovation of the evening, being recalled to the stage a half dozen times. She was a strikingly beautiful figure in a flowing gown of crimson velvet. The final scene was the prologue to Mefistofele, done with the operatic setting, in which Ezio Pinza was a superb exponent of the title role, vocally rich and subtly blending the diabolic and the humorous in his interpretation, seconded by the entire Metropolitan chorus, the orchestra and stage band in the strikingly effective measures composed by Boito. It was in many ways a lofty and effective conclusion to the main season.

Metropolitan Season Closes Inside Budget

Edward Johnson, general manager of the Metropolitan Opera Association, stated in a interview last week that his first season at the helm of the organization would close with excellent results from a box-office point of view. "We have no definite figures yet," said Mr. Johnson. "But it's nice to know that even we are going to be surprised. You can't break away from a $250,000 deficit in fourteen weeks, but we already know that we've run a season inside our budget and that receipts have been far beyond our wildest expectations. Now, less than a year after we started, the Metropolitan is more full of life than at any time in the thirteen years I've been here."

Mr. Johnson said that the present season had been concentrated on introducing new singers and in the assignment of new roles. Next year, he prophesied, there would be an attempt to make more new productions, which budget considerations this season prohibited. He said that he would sail for Europe in a month to seek new singers and productions. The American Ballet will return next season, he announced, and will probably give full-length ballets for the first time. He also anticipated that the road tour next spring would be doubled in length, and that there would be further improvements in stage design.

McCormack Aids Scotch Charity

GLASGOW.—A concert in aid of the Necessitous Children's Holiday Camp Fund took place here at the Paramount Theatre, March 15. Following a precedent which he created some years ago, McCormack sang at this concert. W. S.

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NEW YORK CONCERTS

MARCH 16

Catherine Reiner A re-appearance in New York by Catherine Reiner, Hungarian soprano (her first since 1932), brought a large and interested audience to Town Hall on Monday afternoon. Miss Reiner's selections were taken entirely from German vocal literature except for a group of Hungarian folk songs in arrangements by Bartok. Teutonic composers represented were Brahms, Schumann, Schubert, Wolf, Alban Berg and Strauss. A program of these songs calls for interpretative intelligence of a high order, an attribute which Miss Reiner possesses in plenty. She has also the requisite purity of tone, and her voice, while a little light for some of the more sombre and dramatic of her numbers, was always pleasing and produced with skill. She was applauded zealously and deservedly. Her accompanist, an able collaborator, was Richard Wilens.

Maria Safonoff Before a well-filled Carnegie Hall, Maria Safonoff, pianist, was heard in recital. The artist is a daughter of the late Wassili Safonoff, at one time a conductor of the New York Philharmonic Orchestra. This was her third appearance in the same hall.

Of especial interest in the program was a group of four Scriabin works, one of which (prelude in D flat major, op. 11) was included by request, as it was composed at her father's house. The music of this Slavic musician finds an especially sympathetic performer in Miss Safonoff, who can command its impetuous emotional surge and rich-hued harmonic coloring, and recreate them with much communicative force. Perhaps the highest effect was made by her playing of the nocturne for the left hand (op. 9) which had a truly luminous evocation of effortless ease and tonal beauty. Also listed were the etude in D flat major, prelude in E flat minor (op. 11) and the etude in fifths (op. 65). After this group, the pianist had a warm ovation and was induced to play an encore.

Her opening group included a rare old gagliarda by Galilei, transcribed for piano by Respighi; the sonatas in G minor and A major, and a *vivace* by Scarlatti, played with vigorous outlining of their piquant dance patterns. The Etudes Symphoniques of Schumann followed, a work which seemed somewhat less well adapted to her provocative and ebullient pianistic style. The concluding section brought three works of Chopin, a gavotte by Glazounoff, and the brilliant Strimer Transcription of Rimsky-Korsakoff's Flight of the Bumble Bee. Throughout the recital, Miss Safonoff was the recipient of warm applause, and she was called upon to add a number of extras, beginning with the first group.

Isidor Achron The large audience which filled Town Hall on Monday evening paid tribute to the sterling keyboard art of Isidor Achron with hearty plaudits. Mr. Achron, whose playing is eloquent of extensive and highly cultivated musical resources, brought his gifts to bear on a program comprising the prelude and fugue in A minor (Bach-Liszt), two preludes and fuges from Bach's Well-tempered Clavichord, the Beethoven sonata (op. 2, No. 1), a nocturne, two mazurkas and the ballade in G minor by Chopin, Trois Danses Fantastiques by Shostakovitch, and pieces by Debussy, Ravel and Liszt. Especially notable for clarity of design, the piano art of Mr. Achron limned the Bach music firmly and with sensitive observance of thematic balance. The Beethoven sonata had a glowing exposition, and in the Chopin list the refinement and polish of his pianism had ample display. Shostakovitch, Ravel and Debussy require a less direct and uncomplicated treatment, of course, and there again Mr. Achron's interpretative instinct did not fail him, nor did he fall into any technical snares or slight the opportunity for bringing out the fascinating tints of these composers' idioms. The Liszt etude in F minor made a brilliant finale to the evening's list.

Kraeuter Quartet The second in the series of three concerts of chamber music which the MacDowell Club is presenting at its headquarters was given on Monday evening by the Kraeuter Quartet. Members of this ensemble are Karl Kraeuter, first violin; Edwin Ideler, second violin; Conrad Held, viola; and Phyllis Kraeuter, cello. They played the Brahms quartet in B flat (op. 67), that in D (op. 27) by Leone Sinigaglia, and Eugene Goossens' Two Sketches for string quartet (op. 67) entitled By the Tarn and Jack o' Lantern.

The Kraeuter Quartet is composed of excellent players, and the resulting ensemble is one of distinction for tone and power of interpretation. They choose a program of wide variety and performed the diversified measures with skill, confidence and plenteous color. The audience applauded generously.

MARCH 17

Yella Pessl, Suzanne Bloch and Carl Dolmetsch The distinctive charm of the past was conveyed in full measure to the Town Hall audience on Tuesday afternoon, in a program of music for harpsichord, lute and recorder, solos and combinations of these instruments, given by Yella Pessl, Suzanne Bloch and Carl Dolmetsch. Miss Pessl, the harpsichordist of the trio, began with pieces by John Bull, Henry Purcell and Handel, and an anonymous sixteenth century number, Tower Hill. She joined with Mr. Dolmetsch for Handel's sonata for recorder and harpsichord, took her place again alone for music by J. S. Bach, and all three of the participants blended their tones with an assisting string ensemble in the concerto by J. S. Bach for harpsichord, two recorders and strings. Miss Bloch presented five compositions for lute by Pierre Attignant (sixteenth century), John Dowland (1563-1626), Robert Dowland (early seventeenth century), Laurencini (1570-1605) and from Tresor d'Orphee.

The difficult technic of the ancient instruments was mastered by this young trio, and the result was a series of performances of rare delight. Miss Pessl is adept in the keyboard mechanics of the harpsichord, and under her fiingers its tone has all the unique beauty that rightfully belongs to this instrument. It was particularly gratifying to hear the Bach and Handel scores in the medium for which they were originally written. To most present day concert patrons, the lute is only a name, but when played by as proficient and musicianly an executant as Suzanne Bloch, the lute is restored to current life. For encore she sang two songs, with lute accompaniment. Mr. Dolmetsch is a skilled performer on the recorder, and contributed much to the program. Miss Bloch also assumed this instrument for the Bach concerto. In this same work, the string artists who augmented the three protagonists were Elsa Werth, violin; Ruth Smallens, violin; Marcel Dick, viola; Jean Schneider, cello, and Julian Tyvin, double bass. The large audience was keenly appreciative of the unusual and excellent entertainment which marked the afternoon.

Philadelphia Orchestra José Iturbi, conducting the evening concert of the Philadelphia Orchestra at Carnegie Hall, gave evidence to New York auditors, of his great improvement as a student of scores and a drillmaster with the baton.

Leading from memory, Iturbi interpreted Weber's Oberon Overture, Sibelius' Second Symphony, Liszt's A major piano concerto (José Echaniz ,soloist), Five Miniatures by Paul White, intermezzo (from the opera, Don Juan de Manara) by Eugene Goossens, and suite from Merry Mount by Howard Hanson.

Throughout his long program, Iturbi demonstrated intimate knowledge of the music, and ability to bring it to effective hearing. There was nothing tentative, nothing unclear about the conductor's intentions, and he adhered faithfully both to the letter and style of the compositions.

The Sibelius symphony, none too direct in expression, had particular clarification, and if the present reviewer could not find love for the opus, at least he could be interested in Iturbi's methods to give variety and live color to a repetitious and rather dull piece of writing.

On the present occasion, White's fanciful little suite had its first New York hearing (the premiere was at Rochester, where the composer acts as assistant conductor at the Eastman School) and won warm response from the listeners. The work is an arrangement from piano morceaux which White had done for the entertainment of his three children. The melodies and rhythms are purposely simple and the orchestration has transparency and quickly recognizable characterization. Hippo Dance and Mosquito Dance are highly amusing, the latter closing with a percussive smack that denoted finis to the stabbings of the tiny sadist.

Goossens' pages are highly expressive, portentous, and indisputably of music-drama. The harmonization is masterfully contrived, and the instruments display their full possibilities in sound and coloring. The music inspired a wish to hear the rest of the Goossens opera. Has the Metropolitan considered the work—or the same composer's Judith?

In his Merry Mount Suite, Hanson shines with eloquent orchestral accomplishment, his score standing fully upon its own, without need of scenic or vocal aid. It is music thematically appealing, both sturdy and lyrical, and wound up the program with significance and picturesqueness.

Echaniz gave an impetuous, brilliant, and compelling reading of the Liszt concerto, which emphasized its glitter but as a contrast also revealed its romantic leanings. Iturbi and his players gave a superb accompaniment. There were numerous recalls for the gifted and sprightly Echaniz.

Stanley Hummel A large throng of music lovers gathered at Town Hall on Tuesday evening, for the recital of Stanley Hummel, pianist. Mr. Hummel's program had for its opening number Bach's partita (No. 1) in B flat major which was followed by Schumann's Carnaval (op. 9). Next were heard six etudes of Chopin and a group of shorter items by Liszt, Schumann-Liszt, Schumann, Rachmaninoff and Strauss-Tausig.

Piano technic of a high order was disclosed in the execution of the Bach partita and here also was to be noted a wealth of sensitive musicianship and a reverence to tradition. Schumann's Carnival was projected with a subtle comprehension of the different themes which rewarded the listeners with a lucid and colorful tone picture of each mood and characterization. The vitality of Mr. Hummel's playing, plus his earnest desire to consistently create musical effects of beauty, endowed this Schumann opus with an appeal and charm which held the attention of his audience and definitely won their approbation. As an interpreter of Chopin works, Mr. Hummel was found to be satisfactory in his development of the rich harmonies and cleverly wrought patterns. Sincere and enthusiastic applause was in evidence throughout the performance.

MARCH 19

Philharmonic Orchestra For the Thursday and Friday concerts of the Philharmonic Orchestra at Carnegie Hall, Hans Lange conducted a program consisting of the Rameau suite, opus 76 (Rameau excerpts arranged and freely adapted by Hermann Zilcher) Carl Ruggles' symphonic ensemble: Men and Mountains; Dvorak's New World Symphony.

The Rameau music, charming in itself, sounds no whit less so in the tasteful frame supplied by Zilcher, who wisely uses modern orchestral resources but steers clear of harmonies which would change the original intent of the composer and give false sound to his melodies.

A feeling and charmful reading of Dvorak was effected by Lange and beautifully carried out by the players.

Ruggles' Men and Mountains is an enlarged version of a work which he wrote some twelve years ago for chamber orchestra. It had its premiere in 1924 at an Aeolian Hall concert of the International Composers' Guild. The title comes from a William Blake line: "Great things are done when men and mountains meet."

When men and mountains meet, the former sometimes fail to climb to the top. On other occasions,, the mountains turn avalanches and bury the men. This Ruggles music, far from the top in symphonic eloquence, is mostly buried in crass chordal masses, forbidding sounds, and complex orchestration. The present reviewer confesses that the score does not appeal to his musical understanding, but is willing to credit Ruggles with sincer-

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ity and purpose, obscure though the latter shows in result. The audience gave the work a polite reception. Lange, on the stage, peered about for the composer, in order to have him bow, but Ruggles did not avail himself of the compliment.

Catherine Dench Hawks Catherine Dench Hawks, mezzo-soprano, gave a recital in Steinway Hall on Thursday evening. She was heard in a list comprising works of Italian composers of the seventeenth and eighteenth centuries, French, Spanish and Italian songs of Boulanger, Vidor, Bizet, Saint-Saëns, Sibella, Santoliquido, Respighi and Cimara. In English she sang works by Mednikoff, Seiler, Head and Coates. Miss Hawks, a former singer in the Schola Cantorum, possesses a voice of clear, pleasing quality. It is well produced and capable of a wide range of emotional coloring. Her diction in the various languages was excellent, and her interpretations were the expression of a poetically sensitive temperament. A large audience applauded her heartily. Her artistic accompanist was Stuart Ross.

MARCH 20

Paul Stassévitch and Ruggiero Ricci The second concert conducted by Paul Stassévitch with an orchestra of fifty-five players drew a large audience to the Town Hall on Friday evening. Part of the interest no doubt was caused by the appearance of Ruggiero Ricci, boy violinist, as soloist in the Beethoven and Mendelssohn, concertos. The orchestra played Geminiani's concerto grosso in C minor (op. 2, No. 2) as arranged for string orchestra by Adolfo Betti, and Casella's Serenata.

Ricci played brilliantly in this concert, demonstrating the gain which he has achieved in his style of performance within the last several years under Mr. Stassévitch's tutelage. His tone was warm, fluent and of vibrant appeal, his technic reliable, and his expressive powers of considerable potency in many of the pages of the works performed. The young player's fine sense of rhythm and his flair for lyrical, singing quality in his work were again finely illustrated. The audience gave him an extremely warm reception.

Mr. Stassévitch and the orchestra furnished dependable accompaniments for the two concertos. The Geminiani-Betti score is one of much charm in the antique manner. As at its previous playing in New York by the Philharmonic Orchestra, it exerted suave melodic appeal and delighted with sprightly rhythms in its *allegro* and *rondo*. The orchestra essayed a far different style of work in Casella's Serenata, an accomplished modern score in four sections (*marcia, notturno, gavotta, finale*) based on old-time forms. It is informed by an impish parodistic spirit and is scored with brilliance. The conductor was enthusiastically applauded and often recalled.

MARCH 21

Mischa Elman and National Orchestral Association Finishing their Carnegie Hall matinee series of five concerts at which fifteen violin concertos were performed, Mischa Elman and the National Orchestral Association (Leon Barzin, conductor) had prolonged ovations from an enormous audience which fully realized the historical and artistic importance of the great feat just completed.

At this final event, the works heard were the three masterpieces by Wieniawski (D minor), Saint-Saëns' (B minor), and Tschaikowsky.

As in his other appearances during the cycle, Elman's elevated mastery made itself evident in outstanding fashion. For the warm, gracious, and brilliant music of the three romantic composers, the soloist found ideal expression in temperamental delivery and unimpeachable style, heightened through aid of the Elman technical command and his famed tone of compelling emotional intensity.

Barzin's closely welded accompaniments, excellently played by the orchestra, furnished further pleasure to sophisticated listeners.

The series will be long remembered as one of the most impressive undertakings ever offered in New York by any violinist. It is, in fact, unequalled in extent and variety, and puts another jewel into the artistic crown worn so long and so worthily by Mischa Elman.

Robert Crawford A song recital by Robert Crawford, baritone, who has been heard in New York and elsewhere both as recitalist and as soloist with various organizations, took place in the Town Hall on Saturday afternoon. Mr. Crawford, a versatile musician, whose interests include conducting and composing as well as amateur aviation, followed the example set by an eminent Russian bass, in allowing the audience to select numbers for the second half of his concert from a list included in the program. This demonstrated that he has an unusually large repertoire.

The first half of the program included a recitative and air from Handel's Judas Maccabaeus, Fauré's Claire de Lune, Two Ballades of François Villon by Debussy, Bach's solo cantata, Der Friede sei mit dir, the singer being assisted in the last work by the choir of St. Thomas' Church (Dr. T. Tertius Noble, conductor) and Joseph Hawthorn, violinist. There followed a group including Brahms' Wir wandelten, Griffes' Sorrow of Mydath, Toye's The Inn, and The Prophet from Five Russian Songs by Mason.

Mr. Crawford has a large and virile voice, which at its best rings forth with impressive strength and fullness. He has also a considerable fund of musicianship, knowledge of phrasing and emotional expression, all of which give his singing a cultivated and pleasing aspect. His presentation of the Bach and Handel works merited particular praise for devotion to the composer's message. He enjoyed warm appreciation from the audience, which enthusiastically called for extra numbers. Arthur Peterson was the able accompanist.

Mona Rani and Her Hindu Musicians Mona Rani, Hindu dancer, and her musicians presented their first program of the season in Town Hall on Saturday night. The phases of Eastern dance art which Mona Rani projects—episodes reflecting folk life and expression—is familiar to New York audiences through her earlier recitals. An interpreter of plasticity, sincerity and grace, she conveys a series of impressions to her audience vividly suggestive of the scenes of village life, with its ceremonies, festivals and daily tasks. Music was supplied on authentic native instruments and in song by Sarat Lahiri, Mirza Jaffer, Bhupesh Guha, Dost Muhommed, Todi and Tara. Some of the numbers were Raiput, Indian Nightingale, Kite Dance, Worship of Lakshimi, Festival of the Serpent-king, Temple Dance and A Jungle Wedding Dance.

MARCH 22

Philharmonic Orchestra The Sunday afternoon concert of the Philharmonic Orchestra, directed by Hans Lange, brought Albert Spalding as the meticulous soloist playing the Bruch concerto (op. 26). His performance had that refinement of tone, consummate technic and exquisite phrasing and bowing for which this American violinist has become eminent in the musical world. Mr. Lange's accompaniment had splendid balance, particularly in those peculiar passages where the orchestral writing dominates the solo melody.

The program also differed from the Thursday evening concert when the second symphony of Beethoven was substituted for the Dvorak opus which is reviewed above. Mr. Lange conducted the Beethoven work with rhythmic excellence and in a way to make it sound more vigorous than the interpretation of other leaders, but in no manner robbing the symphony of its melodic charm. The items played were those heard previously.

Both Mr. Spalding and Mr. Lange received acclamation from the audience and were recalled many times.

Yehudi and Hephzibah Menuhin Before going into retirement for two years at his California home, Yehudi Menuhin made his last recital appearance at Carnegie Hall, in a sonata program presented with the pianistic support of his sister, Hephzibah. They played Brahms' D minor, Enesco's No. 3 ("in popular Roumanian style") and the single example by Franck.

The ensemble art of these wonderful Menuhins has been described at various times in the Musical Courier and at this moment it is not imperative to repeat the encomiums in detail. Again there were apparent complete understanding of the music, remarkable matching of tone quality, phrasing, accentuation and dynamics; and of course beautifully fluent technic reaching brilliant heights when required.

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(*Continued on page 26*)

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Visit of New York Philharmonic Players Feature of Boston Week

Toscanini's Two Concerts with Manhattan Ensemble Elicit Superlatives —Beatrice Harrison and Henri Deering in Joint Recital—Milstein Is Fêted Soloist Under Koussevitzky

BOSTON.—The visit of the New York Philharmonic-Symphony Society, under Arturo Toscanini, has been the big event musically of the week. There were packed houses in Symphony Hall on March 16 and 17. On both occasions there was the same rising greeting to the distinguished conductor and the same frenetic applause at the end.

Mr. Toscanini chose the programs from music which is thrice familiar. With the exception of three movements from the Verdi string quartet at the second concert and—to Boston audiences at least—the overture to 'L'Italana in Algeri by Rossini, it was all music which is in the repertoire of the Boston Symphony Orchestra. These works were the Brahms-Haydn variations, the Beethoven seventh symphony, the Brahms fourth symphony, Debussy's Nocturnes and Strauss' Death and Transfiguration.

The performances were remarkably lucid. Each was performed with precise clarity and fidelity to the intentions of the composer as set down in the score. Comparisons between the New York Philharmonic Orchestra and the Boston Symphony Orchestra were inevitable. The general conclusions seem to be that the strings and wood-wind of the latter organization are a bit better. But this opinion may well be due to our greater familarity with the Boston Symphony Orchestra, and in any case it is only comparing degrees of perfection.

NEW ENGLAND CONSERVATORY CHAMBER CONCERT

The third chamber music concert at the New England Conservatory was an unusually interesting one. Georges Laurent, flutist of the Boston Symphony Orchestra, arranged the program. In performance he was assisted by Clement Lenom, oboe; Victor Polatschek, clarinet; Georg Boettcher, French horn; Boaz Piller, bassoon; Rulon Robison, tenor; Georges Fourel, viola; and Jesus Maria Sanroma, piano. The program consisted in Mozart's trio for clarinet, viola and piano; Robert Casadesus' sonata for flute and piano; Beethoven's quintet in E flat major for wind and piano and an interesting work called Through the Soviet Union, which contained nine pieces based on folk melodies. The performances were admirable, and the entire program gave pleasure to a large audience.

BEATRICE HARRISON AND HENRI DEERING

Beatrice Harrison, English cellist, and Henri Deering, pianist, gave a concert in Jordan Hall on March 18. Together they played three chorales of Bach, arranged for this combination by Zoltan Kodaly, and a sonata by Arnold Bax. The latter was the longest item on the program and found both artists in the vein. Miss Harrison allowed free play to the rich, emotional tone which she can so easily command. The sonata, itself, is a bit long, but interesting in the first two movements. It exploits the qualities of the cello in sonorous fashion. Mr. Deering was a capable pianist in pieces of Debussy, de Falla and Ravel. Margaret Harrison was the excellent accompanist in the cello solos.

GLADYS DE ALMEIDA

March 19 saw a recital by Gladys de Almeida, soprano. She chose a varied program consisting of Lieder, classical songs, an aria from Verdi's Otello, a French group, songs by local composers and, to conclude, a group in Portuguese. Miss de Almeida has far too light a voice to do justice to much of this program, but some of the numbers were agreeably sung. Her accompanist was Henry Levine.

MILSTEIN WITH BOSTON SYMPHONY

The Boston Symphony Orchestra gave the nineteenth regular concert on March 20. Mr. Koussevitzky presented the first symphonies of Beethoven and Sibelius. Nathan Milstein was the soloist in Mendelssohn's violin concerto in E minor. Incredible as it may seem this last work has not been heard at a regular concert since 1923. To some of us who have only been hearing it with piano accompaniment it was a revelation as it was really intended. Mr. Koussevitzky conducted a thoroughly sympathetic performance of the orchestral part. Mr. Milstein gave a marvellously clean technical performance throughout and was particularly brilliant in the finale. The orchestra played superbly both in the Beethoven and the Sibelius symphonies.

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Richard D. Saunders—Hollywood Citizen News

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Norman Cazden—Dynamics, Juilliard Institute student paper.

AGAINST:

The ancient principle of "catch 'em young" is, it seems, tempting our present-day American composers. Having made only unsubstantial headway with the older generations, our up-and-doing music makers have decided to concentrate on the children. . . When little Harry masters the fascinating trifle (With Trumpets and Drums, by Freed) he will know that harmony, as it has been taught for generations, is the "bunk."

Samuel Chotzinoff—New York Post

To sum up. Lack of inspiration, awkward dissonance, clumsy pianistic writing and a glaring neglect of youth's psychology are, to us, the characteristic notes of those compositions.

Luigi Vaiani—Kansas City Journal-Post

THE MIDDLE:

Naturally, there are not a few quinces in this crop, but there are also many interesting and entertaining things.

Robert A. Simon—The New Yorker

It is hardly a collection of little masterpieces, but some of the compositions show an admirable command of materials.

Harry Pleasants—Philadelphia Evening Bulletin

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Good Work in School Is Rewarded Musically—Students' Orchestra Demonstrates Powers—Kitchin Appears

LEIPSIC.—At last the student orchestra of the Royal Conservatory of Music had an opportunity of showing what it really can do. Its concert (a benefit) in the Gewandhaus was a huge success. Usually this orchestra is heard in the Conservatory auditorium, which is a bit small for such manifestations. The students on the present occasion were nervous with the excitement and thrill of playing on the same platform which had been the scene of so many of the greatest musical events in the history of Leipsic, and thereby, of Germany; but the traditional atmosphere only inspired them to do their best and the results were amazing.

Prof. Walther Davisson led the orchestra in masterly fashion, interpreting the Meistersinger Overture, Brahms-Haydn variations and Bruckner's romantic symphony (No. 4) in E flat major. The performance was technically fine and musically great. Prof. Davisson is to be complimented upon the artistic results of his work, for the concert was of unusually high merit.

Something new in the way of children's concerts was tried out in a recital given by Elly Ney under the auspices of the State Cultural Department. Children from ten to sixteen years gathered together from all the public schools in Leipsic, constituted the audience; and as it was impossible to invite all the pupils of all the schools, the privilege was only extended as a reward to those who had done particularly good work in their classes. The auditorium was filled to the last seat and an atmosphere electrified with youthful energy, excitement and restlessness, greeted the appearance of Elly Ney.

After a few words of consecration, in which the children were asked to open their hearts to the living, spiritual beauty of the music they were to hear, Mme. Ney played a piano chorale, followed by the Chromatic Fantasia and Fugue of Bach, and Appassionata Sonata by Beethoven. Her performance was magnificent. The children listened attentively and no doubt some did realize, at least to a certain extent, the deep musical greatness of the work they applauded. Afterwards, Prof. Max Strub and Ludwig Hoelscher joined the pianist in the Beethoven trio (op. 1) and all the young folks united in singing a chorale as the closing feature. The experiment was a noble one but its success is doubtful, for it is asking a great deal to expect children of such tender age to experience for two hours the profound musical meaning of such difficult works as those in question.

Alfred Kitchin (London) gave an interesting piano recital before an enthusiastic audience, his list comprising sonata (op. 1) by Brahms, sonata (op. 111) by Beethoven, Chopin group and some Liszt. He played the sonatas in thoroughly German style, emphasizing their strong, virile character.

CLARENCE EHRHARDT, JR.

Engagements of Gene Schiller

Gene Schiller, accompanist, has been fulfilling numerous engagements. These include two appearances at the St. Regis Hotel, New York, for the Daughters of Ohio; she also was at the piano for Queena Mario in a concert at the Plaza Hotel, New York, and before the Patriotic Society in Brooklyn. The Dramatic Readers Society have heard Miss Schiller, and she was featured at a dinner of the South Dakotans at the Panhellenic Hotel, New York, and at the MacDowell Club of New York, where she played songs by Grace Leadenham Austin, accompanying the singing of David Healy, baritone. She supplied piano background for Harry MacKnight, tenor, at a musicale in Mme. Tozier-Hardy's studio, and accompanied Rose Helen Knoeller, soprano, at a private musicale. On March 4 Amy Ellerman, contralto, with the keyboard assistance of Miss Schiller, was presented by Alpha Theta Chapter of Sigma Alpha Iota (Teachers College, Columbia University) in a MacDowell Day Concert. Miss Schiller is Mme. Ellerman's regular accompanist.

N. Y. Light Opera Guild to Stage the Fencing Master

The New York Light Opera Guild will present The Fencing Master at the Jolson Theatre, New York, on March 31 and April 1. This light opera by Reginald deKoven has not been heard in New York for the past quarter of a century.

JULIE TRAVERS

The title role, which portrays the story of a girl, reared as a boy, to inherit the post of Fencing Master to the Milanese Court, will be sung by Julie Travers. Miss Travers was selected for this "debut award" by the Guild's Casting Committee from hundreds of aspirants. Daniel Harris will sing the leading masculine role, Fortunio. Other singers in leading roles are Renee Norton as the Marchesa di Goldoni and J. Brooks Dunbar as Count Guido Malespena. The comedy characters are to be sung by Robert Phillips as The Duke of Milan and Francis Xavier as Pasquino, the Duke's private astrologer. An ensemble of sixty voices provides a background.

John Hand, general director and conductor of the New York Light Opera Guild, is being assisted in the preparation of this production by Charles Trier, as stage director, Florence Schilling, assistant stage director, and Louis Senac, who was the Fencing Master and instructor for the cast of the original production with Marie Tempest.

The New York Light Opera Guild is founded upon the ideals, first: that an adequate season of light opera in standard English should be established in New York City, and that the singing profession should have an institution where young singers can both obtain experience of the stage and the routine of opera and also be presented to the public and the press in debuts that will definitely advance their careers.

The singers cast in minor roles, understudies and the ensemble are members of the New York Light Opera Guild singing forces and are given actual experience as a part of their regular season's activity in advancing their singing, histrionic and diction abilities. In past seasons the Guild has given presentations of The Beggar Student, Boccaccio, Martha, The Gypsy Baron, a Victor Herbert Festival and a Reginald deKoven Festival.

Portland Orchestra Concludes Year

Resident Ballet Forces Appear with Symphonic Group—Heifetz, Kubelik, Lehmann Among Eminent Recitalists—San Carlo Opera Opens Series

PORTLAND, ORE.—Three of the most active weeks, musically speaking, in the memory of the hoariest veterans among Portland's concert goers, have just ended. This fortnight and a half, embracing the last week of February and the first half of March, saw the final windup of the Portland Symphony Orchestra's regular season, saw a spectacular "home talent" ballet performance, as well as concerts by two illustrious violinists, a Metropolitan Opera soprano, and two vocal ensembles from the British Isles. The climax of this period of intense musical activity was the annual visit of Fortune Gallo's San Carlo Opera Company.

ORCHESTRA WITH BALLET FORCES

The Portland Symphony Orchestra attracted its largest house of the entire season when it combined forces with W. F. Christensen's Ballet Troupe. The joint performance was given in The Auditorium on February 29. The entire attraction was "home grown"—costumes, scenic effects, as well as the dancers themselves having been products of the Christensen school. Mr. Christensen was the choreographer and ballet master. Willem van Hoogstraten conducted.

VIOLIN CELEBRITIES APPEAR

The concert in The Auditorium on February 24 of Jan Kubelik and the one in the same hall on March 6 of Jascha Heifetz provided an ideal opportunity to compare the talents of two of the world's foremost violinists. Kubelik's concert attracted widespread interest in that it marked his first Portland appearance since before the world war. Rafael Kubelik, twenty-year-old son of the violinist, accompanied his father and impressed the audience as emphatically as the evening's principal attraction. Kubelik played, among a host of shorter numbers, the Bach Chaconne, the Goldmark concerto and his own concerto in B flat.

Heifetz' concert was the first he had given here since the days when he was still thought of as the youthful genius. The marked change in his style, mainly in the direction of greater refinement, in the acquisition of the earmarks of maturity, as well as in the somewhat altered character of his program, were noted and greatly appreciated by his audience. As was to be expected, he played faultlessly. His program contained Ravel's Tzigane, the Franck sonata and the Mozart A major concerto.

LOTTE LEHMANN IN LOCAL BOW

Lotte Lehmann's concert in The Auditorium on March 3 attracted the Lieder devotees. It was Mme Lehmann's first Portland appearance and it would be no exaggeration to remark that she scored a personal triumph as great as any ever rung up here by a "first time" concert artist. It has been years since an authentic first-rank Lieder singer has appeared here and Mme. Lehmann drew the especial thanks of those who had sensed the lack of a comparable attraction during the past few seasons.

HOOGSTRATEN'S FINAL PROGRAM

The Portland Symphony Orchestra wound up its affairs, as far as the regular 1935-36 season is concerned, with the concert in The Auditorium on March 5. Willem van Hoogstraten injected novelty into the program by withholding from the public the identity, up to the actual moment of performance, of one of the numbers on the program. The mystery number, however, turned out to be our old friend, the Blue Danube Waltz. Also on the program were Sibelius' first symphony, Debussy's three nocturnes for orchestra and Beethoven's Leonore (No. 3).

WELSH BOY SINGERS IN VISIT

March 1, the day reserved for the patron saint of Wales, St. David, was especially auspicious to our Welsh residents this year because the same afternoon brought a concert in The Auditorium of the Romilly Boy Singers, the superlative Welsh chorus which toured the Pacific Coast, after giving concerts across Canada. The Welsh youngsters were exceedingly well received by an embarrassingly small audience.

The concert in the Neighbors of Woodcraft Auditorium on March 4 of John Goss and his London Singers was a rare treat for the city's expatriate Britons. Not since the English Singers appeared here several years ago has there been a concert here like this.

SAN CARLO OPERA SERIES

The San Carlo Opera Company arrived here March 9 and opened a season of eight performances the same night in the Paramount Theatre, local movie palace which suspended its regular policy for the occasion. The repertoire included Madam Butterfly, Aida, Martha, Lohengrin, Pagliacci and Cavalleria Rusticana, Tannhäuser, Il Trovatore and Rigoletto. The entire week of opera was played to near-capacity audiences, despite the abandonment of the "dollar-top" scale which had been in effect in recent years.

D. L. P.

Alloo Conducts Houston Orchestra

HOUSTON, TEX.—On March 9, Modeste Alloo, guest conductor of the Houston Symphony Orchestra, directed at the City Auditorium. The works performed showed care in detail, fine expression and were beautifully phrased.

Mary Ann Slavinsky, a piano pupil of Sister Margaret Mary, is giving her graduation piano recital early in April. Miss Slavinsky is the organist of the Annunciation Church, the oldest and largest Catholic church in Houston, a position she has held for two years. She is an organ pupil of Katherine B. Morgan.

Ruby Burton, soprano, will be presented by her teacher, Mrs. John Wesley Graham, in a number of programs in Houston, San Antonio and Dallas.

The First Methodist Little Symphony Orchestra under the direction of Franklin E. Washburn, violinist, is doing much for the cause of music among the youth of the city. It affords an opportunity for the young earnest musician, and their regular programs are heard with interest.

K. B. M.

ATTRACTIONS

RACHELLE SHUBOW

PIANO RECITAL

Jordan Hall, Boston, Mass.

Monday Evening, March 30, 8:30 o'clock

First performance of the Suite "From the Hills" by Frederick S. Converse

Mgt. Richard Copley, 113 W. 57th St., N. Y.

Guy Maier to Hold Virginia Study-Vacation for Piano Teachers

Bristow Hardin announces that Guy Maier will hold a Study-Vacation for piano teachers this summer, from August 16 to 22 inclusive, at the Hotel Chamberlin, Old Point Comfort, Va. Mr. Hardin is director of Study-Vacation, which is held annually. The week combines music study with the vacation opportunities offered by the locality. Formerly, these courses were held in Virginia Beach, but the 1936 session has been moved to Old Point Comfort. This shift of headquarters was dictated by the large increase in enrollment expected; also, an added advantage is the fact that the Hotel Chamberlin has its own lecture hall. Old Point Comfort is situated in a region of natural beauty and many historic associations.

Mr. Maier's course is entitled Teaching Materials and Methods of Teaching. To this course Mr. Maier brings experience as pedagogue and concert pianist. He was long associated in the former capacity with the University School of Music at Ann Arbor, Mich., and for several years has been on the faculty of the Juilliard Summer School in New York. He has been widely heard in his own recitals, in two-piano programs with Lee Pattison, and in the lecture-recitals known as Musical Journeys, which feature music of various nations, together with illustrated talks on the composers and the surroundings in which they lived.

Hilger Trio Plays in Lakewood, N. J.

The Hilger Trio were heard in a concert on March 8 at the Georgian Court College, Lakewood, N. J. Elsa Hilger, the cellist, who is a member of the Philadelphia Orchestra, will give her own concert at the Academy of Music in that city on April 6.

RUDOLPH GANZ

PLAYS:

". . . His complete detachment, his crisp modernism and his immaculate consideration of the written page rescued a dated composer (Liszt) from turning into ornamental junk. . . ."
Chicago Journal of Commerce, Jan. 23, 1936

". . . he was given one of the longest ovations on record in Chicago."
Chicago Daily News, Jan. 23, 1936

". . . The usual engaging Ganzian combination of poetry and power. . . ."
Chicago Tribune, Jan. 23, 1936

". . . The lofty ideas of the Tschaikowsky concerto No. K, in B flat minor, spoke, under the fingers of Rudolph Ganz, as it has seldom spoken before. . . . The phrases lifted and fell in waves of tonal manipulation and the blend with the orchestral instrumentation was a memorable achievement. . . ."
Los Angeles Herald-Express, Aug., 1934

". . . in the piano concerto Mr. Ganz exhibited the finest pianism we have ever heard him offer. It was a magnificent performance."
Christian Science Monitor, Aug., 1934

". . . Rudolph Ganz, absolute master of the piano. . . ."
Dayton Journal, Jan. 28, 1936

". . . gives superb rendition of Tschaikowsky concerto. . . ."
Berkshire Eagle, Aug. 12, 1935 (Stockbridge Festival)

CONDUCTS:

". . . There was no touch of real beauty in all his program that he did not bring out with all its sinuous loveliness. . . ."
Washington, D. C., Herald, Aug. 5, 1935

"Ganz wins ovation . . . leads Symphony playing with notable precision, grace and beautiful finish. . . ."
Washington, D. C., Star, Aug. 5, 1935

". . . graceful and dignified in his direction Ganz was ever the master of the music and the players. . . ."
Washington, D. C., Times, Aug. 5, 1935

". . . such an ovation was given to Rudolph Ganz as would turn a younger man's head. And the orchestra itself let forth bravos at the close of the program."
Washington News, Aug. 5, 1935

". . . he brought out the humorous content of the amusing, mildly modernistic little pieces (Animal Pictures) so vividly that the children were enchanted with them and gave their composer many ardent recalls. . . ."
New York Times, Jan. 12, 1936

". . . What force of personality, strong musicianship and the power of impressing stylistic formula can achieve in one evening was admirably demonstrated by Rudolph Ganz in whose readings one could sense great sympathy and yet also a freshness as if he were making new discoveries. . ."
Musical West, Los Angeles, Aug., 1934

" . . . offering the fruits of his experience and genius in the Haydn symphony No. 13, in G major. . . ."
Los Angeles Herald-Express, Aug., 1934

Mr. Ganz Plays the Steinway

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. . . . NEW MUSIC OF INTEREST IN SPRING LISTS

REVIEWED BY LEONARD LIEBLING
FOR PIANO SOLO

Etudes du Piano sur la Gamme Pentatonique; for piano; by Alexandre Tcherepnine.

It is believed by some composers and tonal educators that the contemporary writing of music for children should be based on tonalities, harmonies, and rhythms that are recognized as the typical idiom of our day. One of those who agrees with that view is Alexandre Tcherepnine.

He has just put out a triple set (separately published) of Etudes on the Pentatonic Scale, and while the first is simple enough for any intelligent piano-playing tot, the other two mount in difficulty, technically and otherwise, until in No. 3 (Bagatelles Chinoises) appear problems in phrasing and accentuation which are not altogether "child's play" even to some adult performers.

Chinese influence is in most of the examples, which is not surprising, as the composer spent a couple of years in Peiping and other parts of China and fell deeply under the spell of its native music. He has since been experimenting in combining Oriental and Occidental mediums of tonal expression.

These etudes are well worth examination by those interested in novelty of the progressive kind.

No. 1 (suite) is dedicated to Lee Sing; No. 2 (suite) to Mlle. Lee Hsien Ping; No. 3, to Mlle. Lee Yuan Mei. (Heugel, Paris.)

Lovely Is Spring; for piano; by Max Kramm.

Totally different from Tcherepnine is Max Kramm (Chicago pianist and teacher) whose unashamedly lyrical *morceau* reflects the spirit of Mendelssohn ar I Schumann. The *scherzino* opening and closing are separated by a songful middle section with a pretty melody. The piece, for medium grade players, has old-time fragrance and charm. (Gamble Hinged Music Co., Chicago.)

Ball bei Prinz Eugen; baroque dance music for piano; selected and arranged by Ernst Krenek.

Here is another modernist delving into the past, as far back as the beginning of the seventeenth century. Seven composers (the most recent one died in 1729) are represented with twelve pieces. The names of the unfamiliar writers: Jacques de St. Luc, J. H. Schmelzer, F. I. Hinterleithner, Count Logi, J. G. Weichenberger, J. Th. Herold, and J. J. Hoffer.

The group was active at the court of the art-loving Prince Eugen, in Vienna, and their music has all the simplicity and archaic beauty of the period. There are a Gavotte, Minuet, two Arias, two Figues, Balletto, Paesana, Fantasia, Carillon d'Anvers, Campanella e lantento, and Marche sur l'Arrivée du Prince Eugen." The twenty-two pages have atmosphere, grace, and, of course, melodic appeal. "Live reflections of a brilliant era," says Krenek rightly in a prefacing paragraph. He also gives thumbnail sketches of the composers.

An attractive cover in dark red shows an authentically ancient copperplate picture of the audience ("parade") chamber in the Belvedere Palace at Vienna. (Universal Edition.)

FOR TWO PIANOS

Tyrolienne; for two pianos, four hands; by Harold Triggs.

Member of the well known piano team with Vera Brodsky, Harold Triggs is also a composer of pronounced gifts, chief of which are a finical observance of form, a refreshing melodic vein, and unusually sensitive harmonization and instinct for color.

Tyrolienne is gay music (3/4 time) with an undercurrent of sly humor reflected in the village band (not to say "barrel organ") character of several episodes. The twelve pages make delightful stuff, of *esprit,* refined style, closely blended ensemble, and highly skilful pianistic adaptation. Without virtuoso requirements (except in nuancing), Tyrolienne is a welcome addition to the too sparse literature of original compositions for two pianos.

Triggs has flattered the writer of this article by dedicating the piece to him. (J. Fischer & Bro., New York.)

Reviewed by R. M. Knerr
Books

The Boy's Changing Voice; by Norman Mellalieu.

A study of the adolescent male voice, useful for choir directors. The author outlines methods for training the young singer vocally without harm to the voice at this critical period, based on the system used for seven years at Edinburgh Royal High School. Especially interesting is a classification of voices according to their compass and the type of song which they may profitably employ. There are suggestions for breathing and vocal exercises, and class methods. (Oxford University Press, London and New York.)

The Choice of a Beethoven Sonata for Diploma Examinations, by Ambrose Coviello.

For the pianist who plans to compete for the diploma of the London Royal Academy of Music, the author analyzes the technical requirements of twenty-seven Beethoven sonatas, and gives tempo and interpretation suggestions that may be of value to others than such contestants. (Oxford University Press, London and New York.)

The Playing of Chamber Music, by George Stratton and Alan Frank.

Technical analysis of three string quartets, Mozart's in C major, Beethoven's op. 59, No. 3, and that by Debussy, is a feature of this chatty little book giving some of the principal requirements of chamber music playing. (Oxford University Press, London and New York.)

Mengelberg Spreekt (Mengelberg Speaks); by Edna Richolson Sollitt.

This small book forms one of a series, "De Muziek," published in the Dutch language, which also includes studies of Beethoven, Moussorgsky, and other subjects. Mrs. Sollitt divides her opus into two halves, the first made up of discussions by the conductor of his work, of Mahler and of Beethoven. Part II contains a sketch of the character and personality of Mengelberg, and intimate pictures of his life away from the concert podium. There are many interesting illustrations. The book is evidently the work of an enthusiastic disciple of the Dutch musician, and includes valuable information for those who remember his brilliant period of activity in New York. (J. Philip Kruseman, The Hague.)

For Orchestra

Symphony in D Minor by César Franck (second movement) edited and revised by Adolf Schmid.

The delightful *allegretto ma non troppo* movement of the Franck symphony is presented in a revised and presumably somewhat simplified version for young performers. The bass trombone is used in certain passages to replace Bassoon II, Bass Clarinet and Horn IV. The instruments required for the particular version at hand are as follows: Flutes I and II; Oboes I and II; English Horn, Clarinets I and II in B flat; Bass Clarinet; Bassoon I and II; Horns, I, II, III and IV in F; Trumpets I and II in B flat; Bass Trombone; Timpani (three); Harp, besides the usual strings. There are also versions for small orchestra and for full orchestra which omit some of these instruments. Mr. Schmid's editing has been done with much care and attention to detail. (G. Schirmer Inc., New York.)

For Violin and Piano

Miniature Masterpieces, arranged by W. F. Ambrosio.

Separately issued, simplified arrangements for violin and piano (first position), these numbers offer suitable teaching material for the young violinist. The titles include: Dark Eyes (Russian Gypsy Song), Two Guitars (ditto), Londonderry Air, The Old Refrain (Viennese), Poem by Fibich, and Song of India by Rimsky-Korsakoff. The Ambrosio arrangements are exemplary. (Carl Fischer, Inc., New York.)

For Cello and Piano

Juvenile Suite, by Stephen Deák.

Simple and carefully edited material, with melodious and rhythmic themes of a descriptive nature. The pieces are entitled: Autumn Song, Norwegian Dance, Lullaby, and Waltz, and are issued under separate covers. The composer is known as a cellist and orchestral conductor. (Carl Fischer, Inc., New York.)

For Viola and Piano

Miniature Concert Repertoire.

Two numbers out of a library at present including six titles (under separate covers), are Moonlight on the River, by Howard Franklin, for four strings with use of four fingers, and Happy Days, a waltz for four open strings with use of first finger, by Charles Kovacs. An editorial note gives instructive comments on the proper method of performance. (Carl Fischer, Inc., New York.)

For Piano Solo

Pieces for Piano, by Mario Facchinetti.

Eight *morceaux* in descriptive style by a musician who is active both as an opera conductor and a composer. The numbers, published separately, include the following titles: Toccata Consonante, a lively study in formal style, well worked out; Eglogue, a brief and atmospheric number suggesting Grecian inspiration; Prélude et Impromptu which has some modern use of consecutive fourths to flavor its animated measures; Rapsodia beginnin,g and ending in *staccato* vein, suggesting plucked strings, and including also some chromatic passages of appeal; Chanson, a flowing, songlike *genre* piece, individual in rhythmic makeup and coloring; Danse Tragique, heavily chorded and throbbing with suppressed and poignant feeling; Rêverie, perhaps the simplest and most eloquent of the composer's works in this series; and Gigue, which subjects that cheerful dance rhythm to some ingenious modern harmonic effects and parallel octave passages. Mr. Facchinetti shows himself to be an accomplished and expressive composer in the smaller forms. (Editions Philar, Paris.)

Bronze Statue and **On the Horizon;** by Hans Barth.

Inspired by a somewhat lugubrious idea of a war hero who returns to his home and dies while being fêted, whereupon the community erects a bronze statue to his memory, the first of Mr. Barth's pieces depicts the clangor of the foundry at work in resonant chords of dissonantal effect. The whole makes an original study which finds its climax in a series of octave passages for both hands. On the Horizon is suggested by a poem of Brownell Carr's depicting a gray night of rain on the Hudson River. It is an atmospheric study, rather in impressionistic style, with an interesting scheme in which certain notes are to be played with lighter effect than those of the main theme. Both works are of moderately advanced facture. (J. Fischer & Bro., New York.)

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Sight-Reading Pieces for Piano

Reading at Sight for Small Musicians; by Olive J. Wood.

Twenty-two little piano pieces, each of about eight measures, with treble and bass lines, designed to test various phases of sight-reading ability. The pieces are simple, descriptive, of primary grade, with attractive titles. They are designed to introduce the rhythms which the pupil is most likely to meet in early study. Each has some special object in view as to time, pattern, touch, leger lines, rests, and the like. Fingering is purposely omitted. (Oxford University Press, London; Carl Fischer, Inc., New York.)

For Organ Solo

The Croon Carol (Joseph Dearest, Joseph Mine), arranged by Alfred Whitehead.

An old German carol, tender and naive, is transcribed simply for organ, with the main melody appearing in various parts of the composition. A brief, useful number for Christmas. (Carl Fischer, Inc., New York.)

Carillon, by Saint-Saëns; transcribed for organ by Sumner Salter.

Realistic bell-patterns are provided by parallel sixths in the harmony. A brief, colorful transposition of a tuneful if rather obvious number. The ending is *ppp,* and there are opportunities for varied registration and dynamic effects. (G. Schirmer, Inc., New York.)

Scène de Bal, by Charles-Marie Widor; transcribed by H. Clough-Leighter.

A light recital number, appropriate for theatre and radio use, and a superior example of salon music. The gracious, flowing, dance-like theme is seasoned with many attractive touches in registration. (G. Schirmer, Inc., New York.)

For Two Pianos, Four Hands

Londonderry Air, Menuet (Boccherini), and **Orientale** (Cui), arranged for two pianos, four hands, by Elizabeth Gest.

Three out of a series of six two-piano transcriptions of popular works by Miss Gest, a Philadelphia pianist, who has devised practical and not too exacting versions of the familiar melodies. The numbers are prepared with much taste and musicianship, and have fingering indications where necessary. They are published separately, with scores for both pianos included under one cover. (Elkan-Vogel Co., Inc., Philadelphia.)

Schubert Songs transcribed for two pianos, four hands, by Alexander Kelberine.

Mr. Kelberine has prepared attractive two-piano transcriptions of Schubert's Wohin and Auf dem Wasser zu Singen, both distinguished by melodies which lend themselves well to this type of arrangement. Wohin is, of course, the simpler of the two, the theme being passed from the first to the second piano parts, and reappearing in various guises, accompanied by *arpeggio* effects. The sprightly transcription of Auf dem Wasser zu Singen, dedicated to Josef and Rosina Lhevinne, provides a most brilliant virtuosic vehicle, the familiar descending motive representing the rippling water appearing in both piano parts. A difficult piece to play well, but worth the effort of preparation. (Elkan-Vogel Co., Inc., Philadelphia.)

For Two-part Treble Voices

The Junior Chorister; a collection of anthems for two-part treble voices; in two volumes; by Carl F. Mueller.

To fill the need for an adequate anthem literature for the youthful chorister, Mr. Mueller has sought to choose texts worthy of a service of worship and to give musical expression to the spirit of the text. He has chosen many of his numbers from the Book of Psalms, while others are by contemporary poets. Each of the little paper-covered volumes, in octavo size, contains ten anthems. The numbers averaging five pages in length, are adapted for special church and secular holidays, and are also available separately. The musical style is clear and tuneful. There is a piano or organ accompaniment in each case. The books have practical usefulness and contain much value for their price. (Harold Flammer, Inc., New York.)

Songs

A Sa Guitare; song for accompaniment of harp or piano; poem by Pierre de Ronsard; music by Francis Poulenc.

Printemps; poem by Pierre de Ronsard; music by Georges Auric.

Two members of the erstwhile Group of Six here turn their hands to songs in lighter vein, dedicated to the actress, Yvonne Printemps. Utilizing verses by a lyric poet of the sixteenth century, they have texts in French of a delightfully archaic suggestion. Poulenc's setting is marked *calme et mélancolique.* It is based on Ronsard's quaint ode to his guitar, to which he ascribes his fortunes in love. The melody is accompanied by strumming chords at intervals, and is a faint and fragrant little ditty, brief, slender and wistful.

Printemps, by Auric, marked *asses vif,* is a song of greater length, naive, gay and lilting, as befits the poet's innocent joy in the spring, which has a true Renaissance flavor. The work has a well-marked theme, and a ponderable musical substance. One of the most delightful factors is the little roulade with which it ends. This work is worthy of inclusion in a French group on a recital program. The compass of the Poulenc is D to F sharp, and the Auric, an octave from F. The cover pages of the separately issued numbers, in gay, modern style, are especially charming and colorful. (Elkan-Vogel Co., Inc., Philadelphia.)

It Was a Lover and His Lass; words by Shakespeare; music by Edward Harris.

The fact that Shakespeare's lines have already been set most effectively has not daunted Mr. Harris, who has fitted the arch verses to a lilting measure of considerable sprightliness and charm. The song is in the ABA pattern, with the opening and concluding measures separated by a middle section of somewhat tenderer quality. The tune is diatonic and square-cut, while the accompaniment maintains a figure in fourths which adds something of antique suggestion. An attractive item for a woman singer of arch personality and a good top voice as well as lyric persuasiveness. The vocal compass is from F to G. (Galaxy Music Corporation, New York.)

Lullaby for a Sweet Pest, by Russel Wragg; words by Samuel Hoffenstein.

A companion number for this composer's amusing Lullaby à la Mode, with words of the same spoofing calibre. In the new cradle song, a slightly distracted modern mother admonishes her offspring to slumber with the tart reminder that "Mama is not all maternal. She's a woman, too." The somewhat skittish text is fitted to a brilliant, dissonantal setting that offers opportunity for a skilled pianist in its burlesque chord passages and harplike effects. Recommended to the sophisticated recitalist who wants to rouse an audience to smiles with an encore. Some of the lines may be spoken. (G. Schirmer, Inc., New York.)

The Little Hills of Ireland; poem by Daniel S. Twohig; music by Gustav Klemm.

A cheery little song which moves along liltingly, expressing the nostalgia of the Irishman for his own land. It is engagingly tuneful and especially adapted for use as a short encore number or for inclusion in a lighter ballad program. The song is published for high and low voices, the latter ranging from E to F. The dedication is to John Herrick. (Harold Flammer, Inc., New York.)

How Long Wilt Thou Forget Me?, sacred song for voice and organ with violin obbligato; music by Tschaikowsky, arranged by Rob Roy Peery; text adapted from Psalm 13 by Ethel Johnston McNaught.

This is the familiar melody of Tschaikowsky's None But the Lonely Heart arranged in the key of C major and fitted to devotional words. Whatever one may think of the accenting of the text which links the first line of the melody to "How long, how long, O Lord, wilt Thou forget me?", the number is calculated to appeal to church audiences by its imperishable melody, enhanced by the violin obbligato. The vocal range is from B to E. (Theodore Presser Co., Philadelphia.)

Down by the Salley Gardens; words by W. B. Yeats; music by Alan de Beer.

Yeats' plaint of a lover who neglected the advice of a maiden to "take life easy as the grass grows on the weirs," was "young and foolish" and now is "full of tears," is delightfully set to a wistful tune of folk suggestion. The song is a delicate one requiring the best efforts of a true artist. Vocal range E to F sharp. (J. & W. Chester, Ltd., London.)

Taunting Eyes; words and music by Wolcott Roliver.

Simple, fetching qualities mark this sincere and unassuming little ballad of a lover's long pursuit of a pair of "taunting eyes," which he feels will soon be rewarded with a conquest. It is highly tuneful and the sort of thing that is understandable to less subtle audiences. Published for high voice (range D to G) and low or medium voice (range, B flat to E flat, optional G). (G. Schirmer, Inc., New York.)

Autumn Dream; words by Evelyn Bigelow Clark; music by Leonard Thomas.

Hopes that "the rose of love shall blossom once again" despite the "beauty of the summer fled" are voiced in this tasteful setting of words more thoughtful and sincere than in the average ballad. Indeed the poem has some really fine lines, and Mr. Thomas' setting is also a restrained but lyrical treatment not difficult to sing, with due climax and breadth at the close. For high voice, range E flat to A flat. (Carl Fischer, Inc., New York.)

Homecoming; poem by Eric von der Goltz, Jr.; music by Oscar J. Fox.

A conscientiously wrought song with a strongly marked melodic theme. The poem tells of the instant recognition of a kindred spirit in two people introduced for the first time, which proved so strong that they had the sensation of "homecoming." This word is set throughout with a sustained note on the first syllable, which adds fervor to the expression. The text begins and ends with the same words, though the song is "composed" throughout and has a climactic close. Issued for high, medium and low voice, the first version ranging from D to A. (Carl Fischer, Inc., New York.)

Lullaby; poem by Léonie Adams; music by Demo Caruso.

This is decidedly not a sleepy song for children. The sentiments have a bitter awareness of life's vanity that recalls Elizabethan writers such as Webster and Middleton. The ironic concluding words are: "You wander late alone. The flesh frets on the bone. Your love fails in your breast; here is the pillow. Rest." The setting of Mr. Caruso is simple and melodious, having the virtue of poignancy and restraint, without appreciably adding to the mordancy of the lines. The local range is E to G. (G. Ricordi & Co., Inc., New York.)

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Chicago Foresees Active Spring and Summer Season

Concerts of Week Few, But Excellent Prospects in Offing—Piatigorsky Hailed as Soloist with Symphony Orchestra Under Baton of Stock

CHICAGO.—With the exception of an excellent concert by the Chicago Symphony Orchestra with Gregor Piatigorsky, Russian cellist, as soloist, the musical events here in the past seven days have been few. Had it not been for the above mentioned concerts and the benefit concert for Xi chapter of Phi Mu Gamma sorority which reintroduced Blanche Slocum to a Chicago audience (to be reviewed next week) and a repetition of the Polish opera, Halka, given under the direction of Jerzy Bojanowski, the third week of March, 1936, would have made a record as the dullest musically speaking in the annals of Chicago.

ACTIVE SPRING FORECAST

Judging from the announcements at hand, many concerts and recitals as well as opera performances are to keep music lovers on the go in the weeks to come until late in the summer. Fortune Gallo and his San Carlo Opera are coming back to Chicago next month; the Detroit Civic Opera will give performances of Aida and The Dybbuk in May; the Chicago Symphony Orchestra has yet five weeks to run before the close of its season, and Impresarios Ott, Zelzer, Denton and Moore announce a formidable array of talent still to be presented before the baseball and racing seasons reopen.

In the meantime the Chicago Opera Company (Jean de Keyser, manager, and Dino Bigalli, musical director) is appearing in Rockford, Peoria, Springfield, featuring Mary McCormic in Gounod's Faust, and the Civic Opera Productions, which opened its season with Carmen in Madison, Wis., on March 21, has Coe Glade in the title role to the Don Jose of Sydney Rayner, Joseph Royer as Escamillo, and Jeannette Van Der Velpen as Micaela. Then Chicago is to have another radio station of its own with Samuel Insull as the guiding spirit and if all we hear be true, its first program will broadcast about April 1.

FUTURE PROSPECTS

Looking at the musical future of Chicago, our fraternity has no reason to fear, as the prospects are bright. It is interesting to note that Messrs. Whitney and Longone, president and general manager respectively of the Chicago City Opera Company, are now in New York City signing contracts with singers for the next season of grand opera here which opens at the Civic Opera House next October. From reliable sources we gather that Louise and Thais will be given with Helen Jepson, that Tito Schipa is to return to the company and that at least five singers known to European audiences are to have their first opportunity to show their wares on Wacker Drive. It would not be strange if Mary Garden should join the City Grand Opera Company, not as a singer nor an official, but as a producer of the French repertoire. Then, too, Mary McCormic, who is much in the public eye, may return to the Chicago City Opera Company if the management permits her to sing Violetta in Traviata. It is further stated along Wacker Drive that Longone has discovered a new coloratura soprano who will make her debut in either Lucia or Rigoletto.

All those rumors heard during the week recall the old days when gossip used to float over Michigan Avenue and they all point to better times.

Chicago music schools are beginning to advertise their summer master schools in a way that also recalls years gone by and conservative but progressive John R. Hattstaedt, vice-president and manager of the American Conservatory of Music, leads the procession with large announcements of the summer session at the school he manages. The Chicago Musical College sends word of the engagement of Lazar Samoiloff for its 1936 summer master school's major session between June 22 to August 1. Loro Gooch, of the Chicago Conservatory, tells us that registration has increased forty per cent over last year and the enrollment for the summer months is encouraging. A survey of the private studios reveals betterment in the number of students enrolled, and road managers, representatives of New York managerial firms, tell us that our local impresarios are better buyers and that throughout the country selling has become easier.

ALEXANDRE TCHEREPNINE LECTURES AT COLLEGE

As guest of the Chicago Musical College, Alexandre Tcherepnine gave a lecture recital on modern Chinese and Japanese composers at the College on March 15. The Russian composer illustrated the numbers at the piano and played some from his own to the delight of a large gathering.

PIATIGORSKY SOLOIST WITH ORCHESTRA

Gregor Piatigorsky was soloist this week with the Chicago Symphony, playing the Saint-Saëns concerto in A minor, the cello solo in Strauss' Don Quixote, and joining with Mischa Mischakoff, concertmaster of the orchestra, in the Handel Passacaglia. Magnificent performances were given to these works, reflecting much glory on soloists, orchestra and Frederick Stock's conducting. The Handel number, which was not on the printed program, was played in commemoration of the fifteenth anniversary of Piatigorsky's flight from his native Russia, March 19, 1921. Mr. Mischakoff, another refugee from Russia, was an appropriate companion-soloist.

Piatigorsky has appeared here on many occasions, but since his debut in our midst we have never heard him to such advantage as upon this occasion. His tone was large and more beautiful than of yore and his interpretations could not possibly have been surpassed.

If the soloist roused enthusiasm Stock and his men came in for a large share of the success of the night not only for the excellent accompaniment they gave the distinguished visitor but through their noble performance of a Bach suite, exhilarating reading of the Strauss work and the glorious presentation of the Liszt Tasso.

LEO POLDOWSKY PUPILS ORCHESTRA SOLOISTS

Two students from Leo Poldowsky's large class appeared as soloists with symphony orchestras last week. Frieda Snow Wall played the second Saint-Saëns concerto in G minor, with the Kalamazoo (Mich.) Symphony Orchestra, and Mayme Kolinsky Cohn interpreted the *allegro moderato* movement of Grieg's A minor concerto with the South Bend Civic Symphony in the Progress Club Auditorium, South Bend, Ind.

CHICAGO ARTISTS ASSOCIATION PROGRAM

At the March meeting of the Chicago Artists Association, at Curtiss Hall, on March 17, the program was presented by Leonard Huber, baritone; Isabelle Walker Kuehne, soprano; Lucille Manker, pianist, and Alice Guernsey, violinist. Harriet Case is president of the Association.

LOUISE ST. JOHN WESTERVELT PUPILS HEARD

Two pupils from the class of Louise St. John Westervelt—Alice Myers Goodfellow, contralto, and Verna Kumle, soprano—were heard in a joint program at the Columbia School of Music on March 15. Mrs. Goodfellow was enthusiastically applauded for her singing of selections by Carissimi, Secchi, Strauss, Duparc, Poldowski, Mednikoff, LaForge, Burleigh, and Barnett and the Printemps qui commence aria from Samson and Dalila. Miss Kumle pleased the listeners in Schubert, Brahms, Leo Blech, Rachmaninoff, Chadwick, Rummel, Carpenter and Carey songs and arias from Mefistofele and Snegourotchka.

MUSICIANS CLUB OF WOMEN CONCERT

On the Musicians Club of Women program at Curtiss Hall on March 16, there appeared a young singer of outstanding merit, Willa Dryden, who has been trained under the able guidance of Hanna Butler. She sings with understanding, strict adherence to pitch, fine enunciation and good command of her vocal forces. Miss Dryden delighted her discriminating listeners in Saint-Saëns' Le Bonheur est chose legère, Turina's Las local por amor and Cantares and Cimara's Canto di Primavera. Annette Thorn was heard to advantage in numbers by Clokey, Campbell-Tipton, Carpenter and Clive Carey. Blanche Strom Nordberg played a group of three piano numbers and Malvina Neilsson Hoffmann and Grace Desmond Holland also appeared.

ELSE HARTHAN ARENDT'S CHURCH ACTIVITIES

Outstanding in reputation among Chicago church choral organizations is the choir of the First Congregational Church of Oak Park. The musicianship of its director, Else Harthan Arendt, is reflected in the unusual effects and the splendid ensemble of the choir's interpretations. For fifteen years the music at the church was directed by the late Edwin Stanley Seder. After his death, Mme. Arendt who is Mrs. Seder, was named minister of music at the church and under her able direction the choir's reputation, established by Mr. Seder, has been continued to new heights. On March 22, a special concert was given at the church and the choir sang the Crucifixus and Resurrectus from Bach's B minor Mass and other numbers in telling fashion. Alf Leroy Urseth, talented young musician who has recently been named organist at the First Congregational Church, began the program with fifteen minutes of

CHICAGO MUSICAL COLLEGE NOTES

Isabel Laughlin, of the piano faculty, extended her Texas concert tour through the first week in March. Norma Zuzanek, artist student of Lillian Powers, was presented in recital in the Little Theatre, March 14. The Saturday junior department program of February 29 had as its guest soloist, Wanda Paul, pianist. Students of the following teachers appeared: Rose Schwartz, Merle West, Eva J. Shapiro, Elsie Stigler, Dorothy Crost, Alma Anderson and Max Fischel. Franklin Morris, from the studio of Lillian Powers, assisted by Louisa Mae Hoe, soprano, pupil of Nelli Gardini, were presented in recital in the Little Theatre on March 2. Isabel Durfey, student of Rudolph Ganz, accompanied.

Thaddeus Kozuch, artist student of Rudolph Ganz, appeared on the tenth anniversary concert of the Polish Arts Club at the Polish Women's Alliance Auditorium, March 1. Mildred Kjos, also an artist of Mr. Ganz, was one of the soloists appearing on the program given by the Chicago Woman's Musical Club, March 5.

AMERICAN CONSERVATORY

Three American Conservatory students were winners in the recent contests conducted by the Society of American Musicians. Mario Salvador, working with Frank Van Dusen, was awarded first place in the organ division of the young artists section; Elinore Bartsch, studying with Ruth Alexander, first place in the senior piano division; Marilyn Beier, student of Jacob Hannemann, first place in the junior piano division. These young artists will be presented in recital in the near future under the management of Bertha Ott.

Juanita Lovreglio, pianist, pupil of Esther Huxhold, is appearing as soloist at the musicale sponsored by the Northminister Fellowship Club, Fourth Presbyterian Church on March 22.

Frances Biery, A.A.G.O., eighteen-year-old blind organist, was awarded the Mu Phi sorority scholarship for this season. She will continue her studies at the conservatory. Elizabeth Pitsch, soprano, pupil of Theodore Harrison, has been engaged as soloist for the evening programs at the Heidelberg Café.

RENÉ DEVRIES.

ADA SIMMONS,

twelve-year-old pianist, who has had all her musical training under the supervision of Frank Bishop, recently played Mozart's B flat piano concerto with the National Orchestral Association (Leon Barzin conducting) in Carnegie Hall, New York. She is also talented in drawing, and has been chosen as one of the 100 students in Mayor LaGuardia's New Music and Art High School.

Soviet Program in Glasgow

GLASGOW.—In conjunction with the Glasgow Centre for Cultural Relations with U.S.S.R., the Glasgow Active Society gave a concert devoted to Shostakovitch, on January 29. It was under the direction of Dr. Erik Chisholm, who on a former occasion played twenty-four preludes of this composer, thus introducing him to Glasgow audiences. This time he submitted Shostakovitch's sonata for cello and piano; concerto for piano, string orchestra and trumpet; and the fourth act of Lady Macbeth. W. S.

Franz Liszt Academy Musicale

WAWA, PA.—Thirty students from the Franz Liszt Academy of Musical Arts (Constance H. Beauer, director), took part in a musicale at the Wilfong estate on March 14. The composer under discussion and whose works were performed, was Johann Sebastian Bach. Betty Wilfong, secretary of the Musurgia Society, was hostess.

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I SEE THAT

Having concluded his February concert itinerary with his appearance in Charleston, W. Va., on February 25, Richard Crooks appeared in some performances with the Metropolitan Opera in New York and then left for an engagement in St. Petersburg, Fla., where he took part in the Florida Music Festival on March 11 and 12. The tenor was scheduled to sing a recital on the first day and appear in Dubois' The Seven Last Words of Christ on the second.

* * *

Chiquita Casella, New York dancer who features Spanish terpsichorean art, recently appeared before the Junior Auxiliary of Paterson, N. J.

* * *

Carolyn Beebe arranged and presented the last of the Sunday Salons by the New York Chamber Music Society, at the Hotel Plaza on March 8. A program selected from works by Couperin, Hofmann, Bloch, Brahms and Schumann was given by the ensemble, and these artists: Emily Roosevelt, Grace Leslie, Byron Warner, Allan Burt and Kenneth Walton.

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Hazel Griggs was recently elected president of the New York City Tau Alpha chapter of Mu Phi Epsilon, national honorary music society.

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Shirley Sinclair, soprano, with Pauline Gold at the piano, gave a recital at The Barbizon, New York, March 10, under the management of Lilian B. Barth.

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The Five Arts Club (Mrs. Kurt Gloeckner, president), held a musicale at Hotel Astor, New York, on February 24.

* * *

Frank Kasschau, organist of Flatbush Congregational Church, Brooklyn, N. Y., marked his twenty-fifth anniversary on March 8.

* * *

The Music Teachers League held the last meeting at Steinway Hall, New York, March 11, with Dr. Westlake, president, in the chair. Miriam Katz gave a talk on Bach.

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Rona Valdez, soprano, on February 29, and Olive Bond, on March 2, were heard in musicales at the Essex House and the Women's University Club, New York.

* * *

Alice Whitney, soprano, was associated with other artists in a recital at The Barbizon, New York, under the Barth management, on March 1.

* * *

Henry F. Seibert, Mus. D., played works by Bach, Handel, Mendelssohn and Burnet at a Town Hall, New York, meeting on March 8.

* * *

Stanley Hummel, pianist, was heard in a New York recital in Town Hall, March 17, playing a program by Bach, Schumann (Carnaval), Chopin (six etudes), Schumann-Liszt, Liszt, Rachmaninoff and closing with the Blue Danube waltzes by Strauss-Schulz-Evler.

* * *

Bidu Sayao, Brazilian soprano who made her American debut at a recital in Town Hall, New York, last December, has been chosen by Arturo Toscanini as soloist with the New York Philharmonic Orchestra in a first presentation of Debussy's La Demoiselle Elue on April 16, 17 and 19 at Carnegie Hall, New York.

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Frank Mannheimer, pianist, is due to arrive from England soon to fulfill a number of concert and radio engagements. He will give his master classes and lectures again, as he did last year.

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The Budapest String Quartet return to America early next fall after a long tour through Australia and the Dutch Indies, and will be heard in about thirty concerts from coast to coast.

* * *

Hulda Blanke, soprano, and Evelyn Ham, contralto, were heard on conservatory radio broadcast over WCFL on March 15.

Olga Dane, California contralto, has had various auditions in New York including opera, radio and concert.

* * *

Gladys Sinclair conducts piano and vocal studios in New York and Bayside, L. I. She is an artist-pupil of Leo Ornstein and Alberto Jonas, pianists, studied voice in Europe, and acted as accompanist for George Fergusson.

* * *

Martha Martin, pianist and poet, arranged a musicale for the Canadian Women's Club, New York, March 14, at which Margaret Dooley, soprano, and M. LaMarr, baritone, sang.

* * *

Muriel Kerr, pianist, and Louis Persinger, violinist, are to be presented in a sonata recital in the Straus Auditorium of the Educational Alliance, New York, on March 29. Their program is made up of works of Mozart, Brahms and Beethoven.

* * *

Erno Valesek was the violin soloist at the Riverside Church, New York, on March 22, playing compositions by Bach, Geminiani and Handel-Betti.

* * *

This week ends the regular series of Wagner operas given by Marcella Geon, who was assisted last week by Kay Macree and Luigi le Bassi. At this Friday's Götterdämmerung lecture, pictures of Bayreuth were shown by Caroline Verhoeff.

* * *

The Music Group meeting was held at Town Hall Club on March 16, under the auspices of the New York Federation of Churches.

* * *

Ruth Brown, soprano, with Henry Levine at the piano, gave a recital at The Barbizon, New York, under the Barth management, on March 15.

* * *

Paul Gundlach, composer-pianist, who has been heard in concerts and radio broadcasts, is now located in Battle Creek, Mich.

* * *

Hazeltine Longman, lyric soprano, was recently heard at the Verdi Club annual operatic performance, New York, and previous to that at Steinway Hall, New York, for the Brooklyn Wednesday Club; at the Flatbush Parents-Teachers, and in a private musicale.

* * *

Rosa Ponselle sang Miguel Sandoval's Ave Maria on her Chesterfield program over WABC on March 25.

* * *

Shura Cherkassky, pianist, numbers in his forthcoming engagement appearances in Baltimore, broadcasting on the Steinway Hour on March 29; Miami, Fla., on April 7; before the Chaminade Club of Brooklyn, N. Y., on April 15 in the Academy of Music, Brooklyn, and again in Baltimore, when he appears in recital at the Lyric Theatre on April 21.

* * *

The principles for the banishing of stagefright taught by Mary Louise Goodhue are now said to be used by prominent physicians. Her book, Stagefright and Its Cure, is used in the department of psychology, Barnard College, Columbia University.

* * *

Radie Britain, who has been appointed the sole judge for the Manuscript Society of Texas by the Texas Federation of Music Clubs, recently awarded the prize in a contest.

* * *

Keith Falkner, English baritone, has returned to New York from a Canadian and mid-western tour, including appearances in Montreal, Wolfville and Cincinnati in song recital. On April 3-4 he sings with the St. Louis Orchestra in Verdi's Requiem.

* * *

Surya Sena and Nelun Devi, Oriental singers, who recently gave a New York recital, are to appear before the Wyncote (Pa.) Musical Club on May 6. These artists return to America next season and open their tour on the West Coast.

* * *

Merle Alcock, contralto, formerly of the Metropolitan Opera, is under the management of Concert Direction Annie Friedberg.

* * *

The March 17 musicale of the Rubinstein Club, New York, took on the appropriate feature of a St. Patrick's Day festival, with monologues and harp solos at the Waldorf-Astoria.

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—New York Herald Tribune.

"Miss Konetzni displayed ampleness of voice and resourcefulness in technical skill. *She met the vocal crises of the part with ease and certainty* (*even to the top C's* of the first and second acts). Her dramatic impersonation had a tragic intensity that carried through to a beautiful vocalization of the Liebestod."
—New York Sun.

"Mme. Konetzi made her farewell a *further proof of versatility* and vocal range shown at her début five weeks since, when she had sung Bruennhilde both in Die Walkuere and Siegfried, and several intervening appearances as Venus in Tannhaeuser and Ortrud in Lohengrin. The Viennese soprano will sail Wednesday with full credit for the pluck and sportmanship with which she did so as a stranger in New York."
—New York Times.

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NEW YORK MARCH 28, 1936 No. 2892

Conductor, conductor, who's got a conductor for the New York Philharmonic Orchestra? So far no one has been actually signed for next season, but everyone that can wave a symphonic stick has been suggested. Most of them are hoping.

The executive board wisely takes its time in the matter of selection, while music lovers everywhere eagerly await the final choice (or choices).

—o—

Federal Sponsorship for Orchestral Tours

Success has attended the tour by the New York Festival Orchestra in important cities of New York State during the month of March. This organization, sponsored by the Federal Music Project, is composed of accomplished musicians many of whom have in the past played in leading orchestras of the metropolis. In Eugene Plotnikoff, they have an able and experienced conductor who has led both operatic and symphonic concerts in Europe and this country. Reports from the cities visited, including Binghamton, Oneonta, Albany and Poughkeepsie, indicate a warm reception for the organization. The public of centres such as these, which do not have opportunities to hear many visiting orchestras, provides an excellent field for the ministrations of a touring group. It is unfortunate that the major ensembles of the country must count the expenses of their seasons so carefully that appearances are virtually precluded except in communities above a certain size, or those that have large enrollments in colleges. In this way, many music lovers in the hundreds of smaller towns, whose interest in and need for symphonic music is as great as those in the large cities, must resign themselves to the fare provided by local groups or by orchestras on the radio.

One of the fine services which can be performed by the Federal Music Project is this ending of ensembles and individual artists on tour to the communities where they are most appreciated. What results is a sort of decentralizing of music which is sorely needed, for while New York City and other state musical centres have more than they can absorb, the smaller communities are actually undernourished in this respect. It redounds to the credit of Lee Pattison, director for New York State of the Federal Music Project, and of George W. Crandall, manager of the New York City musical units, that they have been successful in demonstrating the value of this activity. It is to be hoped that many more tours of this sort will be undertaken, and that their reception in the various communities is as enthusiastic as that given to the New York Festival Orchestra.

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The Metropolitan Popular Season

Preliminary announcements of the Metropolitan Opera's program for its supplementary popular season opening May 11 arouse considerable interest. Music lovers will no doubt be delighted by the prospect of hearing Gluck's Orfeo and perhaps Mozart's Marriage of Figaro, a work which belongs in the highest category of *opera buffa* and whose exquisite melodies have long been missed at New York's opera house. The Bartered Bride is another welcome opus, especially if done, as promised, in English. Gianni Schicchi's successful production in the vernacular this season well entitles it to remain in the spring repertoire.

A note inserted in the Metropolitan program during the last week of the season contained interesting explanations of the aims of the repertoire committee in this popular season. "First, it has sought to lighten the winter operatic fare, to choose works which would be refreshing in warm weather, and open some of the possibilities of light opera. Second, it has remembered that until now the vast population of New York, which cannot pay the prices inevitable to the winter season, has never had a chance to hear Metropolitan opera and hence demands some of the standard works of the nineteenth century."

In another program note, Lucrezia Bori, honorary president of the Metropolitan Popular Season, explained that one of the principal motives for this supplementary series was the desire to give opportunity to young singers. As is well known, the Juilliard Musical Foundation stipulated, among several other things at the time of its donation of $150,000 toward the present season, that such a spring series should be given with stress upon opera in English, works by native composers, and chances for young native artists to sing important roles.

The program that has resulted is, in a certain sense, an experiment but not one without precedent in this and other countries. There have been popular opera houses in many European cities, notably Berlin and Vienna, existing alongside of the main institution, which featured lighter works and less ambitious types of production. In New York there have been resounding successes for popular opera, including the record-breaking Hippodrome series several years ago. Opera in English has also proved at times to have considerable drawing power, instances being the Society of American Singers which gave grand opera in the vernacular several decades ago, and the Gilbert and Sullivan series of more recent years. One of the features which should induce the public to patronize the Metropolitan popular series is the low scale of admission prices.

Most interesting, of course, will be the opportunity offered to many young native singers to prove their powers in more ambitious roles than they have hitherto been assigned. The prestige of the Metropolitan will doubtless give a substantial character and setting to the series, although in this case the venture is promoted by a separate organization and board of directors. Promises have thus far not been made as to any definite length for the season, though at least a month is foreseen. It would be a most encouraging thing if these popular presentations should succeed beyond the hopes of the sponsors, thus establishing them as a regular feature of New York's spring. In this way, a testing ground for artists and works could be set up, on which the Metropolitan could draw for its regular winter presentations. The foundation of such a clearing-house of young talent might possibly have a revolutionary significance for American music. The support of the public for this venture is highly desirable, for it is not too much to say that a similar opportunity has seldom been offered for singers and composers of this country.

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A Hundred Years of Les Huguenots

A century has gone by since the premiere of Meyerbeer's Les Huguenots—one of the most fêted of works in the days when "grand operas" of this type were in vogue, and today largely neglected. On the anniversary of the first performance (February 26, 1836, at the Paris Opèra), Le Menestrel calls to mind many interesting facts about this work and its erstwhile phenomenal success. An article by Jean Chantavoine recalls to readers that the success of the work came largely from the fact that it was one of the earliest realistic operas. It used historic events of a not too legendary past as a background—the Massacre of St. Bartholomew's Day having for the French public of the nineteenth century a "news" interest that was not contained in such other of its composer's works as Robert le Diable and William Tell. So many historical operas have come and gone since then that the medium *per se* no longer attracts us powerfully.

Dead though the Meyerbeer ideal of grand opera may be today, one must remember that it had a profound influence on many other composers. M. Chantavoine reminds us that for many years other operas had to bear the ordeal of a comparison with its pages, ensembles, for example, being rated according to whether or not they approached in power the Benediction of the Swords. He remarks that the less effective pages of Faust and the others of Gounod's less fortunate operas were the result of trying to ape the formula set by Meyerbeer. Thus, Siebel's Flower Song is one of a long vintage of more or less pretty but irrelevant numbers which derived from the Beau Pays de Touraine air in Les Huguenots. As is usual with imitations, they grew more and more artificial and destructive of dramatic truth until at last the whole form became insupportable for later generations.

Despite the pompous and creaking frame on which Meyerbeer reared his operas, he had the skill of a master showman. Les Huguenots has been adjudged "the most vivid chapter of French history that ever was written. The splendors and the terrors of the sixteenth century—its chivalry and fanaticism, its ferocity and romance, the brilliance of courts and the 'chameleon colors of artificial society', the sombre fervor of Protestantism—are all here depicted and endowed with life and reality, while the whole is conceived and carried out on a scale of magnificence hitherto unknown in opera."

It is doubtful whether, from a purely musical point of view, Meyerbeer made any true or lasting departures. All his works show a clever mingling of previously known elements. His melodic invention was limited, his musical ideas lacking in sustained power, and his constructive ability not such as to surmount this defect. But he had a knowledge of stage effects. His operas were so brilliantly varied in melodrama that, as one commentator remarked, "the onlooker may well be blinded to the fact that what he gazes on is a consummate piece of mosaic rather than an organic structure."

And sometimes the musical structure, so laboriously raised, was enkindled with a spark of genuine passion and intensity, so that this particular passage has never failed to rouse audiences. In such moments Meyerbeer transcended himself and became a true genius of the theatre. "Such a moment is the last scene in the fourth act of Les Huguenots," says a writer, "culminating in the famous duet. Here the situation is supreme, and the music is inseparable from it. Beyond description, beyond criticism, nothing is wanting. The might, the futility, the eternity of Love and Fate—he has caught up the whole of the emotion and uttered it. Whatever was the source of such an inspiration (and the entire scene is said to have been an afterthought), it bears the stamp of truth, which makes it a possession for all time."

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Snaring the Elusive Male

Men and Radio Music, a brochure written by Peter W. Dykema, professor of music education at Teachers College, Columbia University, has been issued by the Radio Institute of the Audible Arts, as a gentle effort to draw the males of this country nearer to the loudspeaker of an evening. Professor Dykema's plea is most persuasive. He deplores, rightly, that music has fallen away from its primal usefulness as "an indivisible part of the life of the community."

"What was long . . . a normal part of the life of all virile leaders has, in later centuries, gradually been separated from the lives of men and given over largely to women and children. The radio is doing much to bring music back to men who were its originators and constant users." So that, although modern men will probably not return to using music as a magical incantation against evils, as the primitive peoples did, they may well be brought finally to see that it is not an emasculating thing to listen to the best type of melody.

The reason why they do not do so easily is simply a matter of habit or early training, especially in the case of the "self-made man" or the hard-boiled college technician who had early to concentrate on pure business. The writer tells an affecting story about one of the leading music patrons of the country, unfortunately no longer living, who was induced to listen to a symphony orchestra only by the opportunity it gave him to count the number of the players. Habit did the rest.

The moral is: The more opportunities for musical exposure, the better.

VARIATIONS

By Leonard Liebling

A hail and a halo to Mischa Elman, who has just finished his fifteen-concerto series at Carnegie Hall. It was a truly monumental course, and I believe it constitutes a record in the violin world.

In my early student days I heard a Berlin marathon played by Felix Berber, but with only nine concerti—and if I am wrong, Arthur Abell, please correct me.

Berber was a gifted but erratic fiddler of scintillating technic; inferior to Elman, however, in stylistic authority and volume and warmth of tone.

In Berber's time, Anton Witek served as concertmaster of the Berlin Philharmonic Orchestra, and with it, he played practically all the established violin concerti, but over a period of years. Witek was a thorough musician and executant, yet with a serenity almost too calm.

Leon Barzin and his National Orchestral Association of youngsters, achieved notable accompaniments in the Elman series and shared deservedly in the plaudits and cheers at all the concerts.

Bach started the procession and Tschaikowsky ended it. Between them came most of the popular examples of the concerto literature, of course with Bach, Mozart, Beethoven and Brahms as the towering peaks, and Mendelssohn, Bruch, Glazounoff, Saint-Saëns and Tschaikowsky following after in lesser elevation.

Strange that all the foregoing composers were pianists. (Mozart played some violin, too, but never specialized the instrument after his early youth.)

Of Elman's fifteen concerti, only five were by violinists; or six, if Dvorak is included. He played violin and viola in small orchestras but never was recognized as a virtuoso. The other five were Spohr, Paganini, Lalo, Vieuxtemps and Wieniawski.

I could not hear all the Elman series, but can attest particularly to his noble interpretations in Bach, Beethoven, Brahms and Tschaikowsky. The performances revealed an art truly at its apogee.

⁂ ⁂ ⁂

One of our local fashion editors arrived at her house one day to find fire engines and a crowd outside. There were no signs of fire, though, so she started to push through, when her arm was seized by one of the crowd, the neighborhood tailor.

"Let me go, Mr. Nis," she said; "I want to get inside."

"Ah," said Mr. Nis, "I see! You got waluables opstairs!"

"Well," said the fashion editor, "I *have* got a piano."

Horror spread over the face of Mr. Nis. "Dunt be fullish!" he cried. "Liv it there!"—Exchange.

⁂ ⁂ ⁂

Julian Seaman, music editor of the New York Daily Mirror, is given little space in that lively, picture-crowded news publication, which not only restricts him to bi-daily reviews but also requires them in tabloid shortness.

Seaman asks this column for professional courtesy in the matter of space, for he feels urged to say a few things publicly which weigh upon his critical mind and duty. As material of general interest, and poignant necessity to Seaman, the following material from his pen is offered—and I hasten to say that the same privilege is open in this department to the artist whom the Daily Mirror man takes to task:

"Artur Schnabel, the pianist, has just concluded a series of recitals embracing all thirty-two of Beethoven's piano sonatas—but not including the early six which bear no opus number, and may have been conjured by somebody else.

"There has been much cavil and clatter among the *cognoscenti* of the audiences, armed with scores and other *errata*, as to whether Mr. Schnabel really translated Beethoven literally, or whether he touched up a note here and there to suit his own fancy. The scores would seem to convict him of unpardonable and rather obvious liberties.

"Let us consider these 'changes' rather fully, and I think we must conclude that the scores are wrong and Mr. Schnabel really did give us Beethoven. We must realize at once that editions of these sonatas show too many discrepancies for any one to be accepted as exact. Here are a few points noted, of differences from the score in hand, but not from Mr. Schnabel's own edition:

"In the E flat sonata (opus 7) *Largo*-3-4, third measure of the secondary theme, a chord usually marked *sforzando*, with *staccato arpeggi* in sixteenths in the bass, was played *piano*. This was repeated on the third beat. The return to the main theme, bringing again a rest of a quarter note and an eighth note after the theme's own similar note values, was played with the pedal sustaining the theme's eighth note through its own count and a full quarter note additional, allowing but an eighth rest between measures.

"This was repeated for three measures. Four measures before the *coda*, a *portamento* quarter note occurs, followed by an eighth rest and three *staccato, fortissimo* sixteenth notes, each separated by sixteenth rests. Mr. Schnabel chose to hold the last *staccato* sixteenth interminably.

"In the sonata in B flat (opus 22) he slowed the *allegretto* of the *rondo*, and softened the many *staccato* indications in the bass. On the other hand, in the first movement of the C sharp minor sonata (opus 22, No. 2) he adhered so strictly to directions of *pianissimi* and *adagio*, that the student may have wished for more *sostenuto* and dynamic graduations; for a more personal expression perhaps, and a less literal translation of the printed page. I for one am glad he stuck to the text. It is true that most pianists fear the damnation of 'sentimentality' in this well-known interval, and rush through it like the wind.

"Students and other serious-minded folk, intent on the seams of a garment rather than the garment as a whole, will have noticed these evident discrepancies. But the edition they happen to have been holding reflected too often their individual points of difference. I hesitate to think that Mr. Schnabel plays as he does without adequate authority. It is probable that he is playing Beethoven, and we have been accustomed to hear various personal 'editions' of that savant's discourse. He himself says:

"'Of course, you will notice changes. I learned these sonatas in my childhood from manuscript, not from "editions". The changes are not mine.'

"And I think we must be content with this explanation."

Wide World Studio

LILY PONS,
SOPRANO ACROBATICA.

Mal que pese a algunos ilusos, es una verdad inamovible que el arte lírico está en plena decadencia. El Metropolitan Opera House que, hasta hace pocos años fué una de las catedrales de la ópera en el mundo, deserta hacia la opereta bufa para mantener sus entradas.

En efecto, en la reciente estación alcanzó un éxito inesperado una obra cómico-lírica, cuyo argumento parodia grotescamente la "Carmen" gloriosa de Bizet. En la foto vemos a la famosa soprano en una escena de esa obra en compañía del actor cómico Lauritz Melchior.

J. P. F. asks: "Have you heard that the fraternity of music critics now has fifteen new members? If you haven't, read this from the New York Herald-Tribune of March 23:

ABILENE, TEX, March 22 (UP).—Dr. J. D. Sandefer, president of Hardin-Simmons University, said today that fifteen students probably would be expelled as a result of the hurling of rotten eggs and stones at the Texas Technological College band.

⁂ ⁂ ⁂

Uneasy lies the head of the wretch part of whose business it is to correct other persons. Every once in a while—and not nearly often enough—that w. gets a crack on his own pate—as, for instance:

New York, 3-10-36.

Dear Variations:

The suggestion in your so appropriately-named column, that my new song, Silence, should be frequently interpolated makes me very happy, for from this I gather that you too regard it as a longed-for fulfillment of a crying need in our musical world.

Do you think Mayor La Guardia would like to adopt it as the theme song in his Noise Prevention Drive, so deservedly popular with us all?

So stimulating is your appreciation that hidden possibilities, unsuspected at first blush, come to my mind; for example, it might be the means of bringing about that yet unattained phenomenon, The Universal Approval of the Critics, compared to which the doughty Problem of Perpetual Motion seems like a bit of romping about during the recess hour in a kindergarten.

Incidentally, dear Mr. Liebling, and with apologies, G. Schirmer is my witness that my new song bears the title Solace and not Silence. Now I trust that this is not an instance, on your part, of the wish being father to the thought?

The inspiraion to write such a number cannot be denied, however, so from now on, until I sail for Italy on the twenty-first, I shall be at it, night and day.

Yours for bigger and better, longer and stronger SILENCE,

I am, with kind regards and salutations,

FLORENCE WICKHAM.

⁂ ⁂ ⁂

M. B. H., long unfaithful to this department, returns merrily and asks: "What's become of Richard Strauss' ballet, Whipped Cream? Vanishing cream, maybe?"

⁂ ⁂ ⁂

It is an arresting thought that Beethoven, Chopin, Berlioz, Liszt, Wagner—and even Bach—were ultra-modernists in their day.

⁂ ⁂ ⁂

Arturo Toscanini has conducted so much of late years in German-speaking countries that it has become quite a habit with him to say to the orchestra he is rehearsing "Bitte, bitte!" instead of "Prego, prego!" or "Please, please!"—New York World-Telegram.

⁂ ⁂ ⁂

Charles L. Wagner, always remembering a poor tonal columnist and his needs, donates another gem from his correspondence file, and writes: "Inclosed find a copy of a letter just received from the director of Ritmo, the Havana (Cuba) musical journal. I am sending you this just to show you that you don't know how to write letters. This is English 'as she is spoke.'"

La Habana, March the 18th, 1936.

Charles L. Wagner, Inc.,
511 Fifth Ave., New York City.
Dear Sir:

The present letter is for to telling you about the cuban musical review RITMO, that we are sending you under separate cover. I offer my oll respects to you, and, therefore, this pages are at your disposal.

We wish to obtain some pictures of the principals artists you represents, for example: Mischa Elman, Moriz Rosenthal, J. Ch. Thomas, Erica Morini, Martinelli & Gieseckeinz, and so for, and also some material for propogand and information about the last concerts or appearances them. RITMO will be the only music magazine in Hispano-America and nedd your cooperation. RITMO will know how to correspond you.

Waiting for your favorable answer, is yours sincerely,

FRANCISCO V. PORTELA,
Director.

⁂ ⁂ ⁂

Did I overhear someone high in Thirty-ninth Street authority whisper that the Metropolitan Opera season of 1936-37 would be extended to twenty-two weeks?

⁂ ⁂ ⁂

Ricardo d'Oliveira, of Viña de Mar, Chile, South America, an old subscriber to the Musical Courier, delights me with the prize clippings of the season, taken from Zig-Zag, the best known magazine in his land.

Zig-Zag published the reproduced picture and Spanish article shown on this page. The translation is subjoined: "Lily Pons, Acrobatic soprano (title). Although there are yet some illusions, the real truth is that lyric art is in full decadence. The Metropolitan Opera House, which until a few years ago was one of the cathedrals of opera in the world, is turning to operetta, in order to increase its income. In the latest season, a great success was obtained by a comic-lyric work, whose plot is a grotesque parody of Carmen, the glorious opera by Bizet. In the photograph we see the famous soprano, in a scene of this work, accompanied by the comic actor, Lauritz Melchior."

Fortunately my eyes have become so accustomed to the dark from constant application to keyholes after revealing lights have been lowered that I can now spot familiar visages in the Met when I get bored with the things that are happening on the stage.

At Faust last week I spied the unmistakable countenances of Artur Rodzinski, Fabien Sevitzky, Mrs. Ernest Hutcheson, Oscar Wagner, Elizabeth Armstrong, Harold Flammer and Henriette Weber. None of them together, however, so I imagine that they were all devoting their august minds to Gounod's melodic charms.

* * *

I have just heard another Elman tale (inspired probably because I told you one a week or two ago). Here it is.

Helen Elman was standing in the wings at a concert which Mischa was playing not long ago when a stage-hand stepped up to her.

"Is Mr. Elman your husband?"

"Yes."

"Is he nice to live with?"

"Certainly."

"Gee." The man glanced out on the stage and contemplated Mischa for a full minute.

"What is he playing?"

"The Mendelssohn concerto."

"Has he played it long?"

"About twenty years."

"Gee." The chap looked at Elman again. He listened for a minute or two. Then he shook his head gravely. "He sure can scratch, can't he?"

* * *

Excitement reigned at the Metropolitan one night recently when, near the end of Act I of Tristan and Isolde, the girl who brings Isolde's crown and cape to her could not be found. Leopold Sachse, the stage manager, was completely distraught and suddenly spying "Kleinchen" Melchior, Lauritz' petite wife, standing off-stage listening to her husband singing Tristan, he rushed to her saying, *"Schnell,* come with me."

He then grabbed a costume from a nearby pile and threw it over the startled woman's head and clapped a wig on her golden locks. Almost without knowing it, "Kleinchen" found Isolde's crown and robe in her hands and she was pushed on to the stage.

When she appeared Lauritz nearly fainted with astonishment but everything went off naturally and the act finished with aplomb.

The nice part of the whole incident is that "Kleinchen" was paid a dollar for her services—the first money she has ever earned in the United States.

* * *

I overheard two music critics royally roasting a certain distinguished (?) conductor yesterday. Somehow their searing comments recalled that flippant verse, Thursday, which Edna St. Vincent Millay wrote at the beginning of her illustrious career. Now if she had only been a music critic she might have exclaimed:

And if I praised you Wednesday
Well, what is that to you?
I cannot praise you Thursday,
So much is true,
And why you write complaining
Is more than I can see.
I praised you Wednesday, yes—
But what is that to me?

* * *

There are sound rumors circulating through the Manhattan ozone that during the forthcoming spring season at the Met, two American operas by distinguished musicians will receive their premieres. Both are the creations of eminent American composer-conductors. One opera has had a previous hearing in Europe; the other is a new brain-child.

The first girl or boy that guesses correctly what the operas are, who wrote them, and the color of their composers' eyes will receive a prize from Simon Snooper.

* * *

By inadvertence I was set down on the third floor of the Hotel Ansonia last Friday when I was on my way to visit a chambermaid who lives in one of the towers. I can think of no reason why I should have been ejected by the officious elevator boy from his bespangled chuting chariot except that he didn't think I was a proper person to hobnob with members of the hotel staff.

At any rate, being deposited unceremoniously on the third floor, I heard such funny sounds coming from an apartment down the corridor that curiosity got the better of my finer nature and I followed my ears. The door of the place was open, so I walked in boldly and discovered myself in the midst of a chaotic hurly-burly.

It didn't take me long to realize that Lauritz and "Kleinchen" Melchior were throwing a party. All about me, with full glasses and heaped plates of goodies, were familiar creatures. These included Jascha Heifetz, Kirsten Flagstad, Lawrence Tibbett, Bert and Cora Neuer, Regina Jais, Connie Hope and her mother, Louise Behrens and Edith, Emanuel List, Fritz and Carlotta Reiner, Estelle Liebling, Arthur Mosler, Emmy Niklas, Helen Redington, Dorothee Manski, Leonard Liebling and Viva, Blanche Witherspoon, Mr. and Mrs. F. C. Coppicus, Grace Nylen, the Earle Lewises, Horace Johnson, Pierre Key, Walter Bransen, Herman Weigert, Frederick Sperling, Alice Bracey Taylor, Germaine Schnitzer, John Majeski, Povla Frijsh, Greta Rauch, Otto Krause, Marks Levine, Dusolina Giannini and the Friedrich Schorrs and Edward Johnson and Francis Perkins, the Erno Rapees, Julian Seaman, Mr. and Mrs. Irving Kolodin, Ludwig Hofmann and Eleanor La Mance and . . . I assure you I didn't and couldn't see who else was there, for there was such a mob that I had three feet torn off the bottom of my left trousers leg. Inch by inch I edged toward the outer door in order to make my escape, but somehow or other I got mixed up with the coats in the check-room and, when I came to myself, I found myself hanging on a hook behind a mink wrap and a green raincoat.

At last I disengaged myself and, torn and bruised, went home. I never did meet my chambermaid. And if I have my way I never will, no matter how much she pleads. The Hotel Ansonia is no place for a shrinking flower when such goings-on occur as Melchior parties.

Finale, con amore e morendo poco a poco. Somebody told me that after I left the party Grena Bennett had her pride crushed. Lauritz was seen sitting on her lap for about five minutes.

* * *

Here's a rich one. I found out yesterday that there is a certain pianist-conductor, now very much in the limelight, who soaks his dress shoes in an inch of water before public appearances and mounts the podium with wet feet to conduct his concerts. I suppose the theory is that it cools his head.

"That is heavenly music. Try playing it like an angel."
"I'm a violinist, not a harpist."

New York Concerts

(*Continued from page* 17)

seats crowded) filled the house to capacity and gave the young artists a reception that may justly be called royal.

Arturo Toscanini, listening raptly, sent two requests for encores, both Mozart movements, and the Menuhins obliged triumphantly, and added a Beethoven *rondo* for good measure. Another fascinated listener was Jascha Heifetz.

Cosme McMoon On Sunday evening at Town Hall Cosme McMoon, pianist, appeared in recital. The printed list contained the Bach Chromatic Fantasie and Fugue, Schumann's At Evening, Debussy's toccata, sonata in C minor (op. 111) of Beethoven, four items of Chopin, Liszt's Mephisto Waltz and two of Mr. McMoon's own compositions, one a modern Spanish sketch El Redondel, the other Amoreuse (after a fragment of Sappho).

Mr. McMoon proved himself to be a pianist of ability in both the field of thoughtful interpretation and that of authentic execution. The touch of this musician was pliant and readily adapted to the desired effects presented in his musical scores. Movements calling for *forte* playing received a treatment with appropriate vigor while passages requiring subtle and delicate intonation were met with carefully selected phrases. The McMoon items held much of interest for devotees of new piano literature, the rhythmic El Redondel being especially appealing for its exciting harmonies and compelling tempo. The audience was liberal with applause.

Sigma Alpha Iota at Convention

Sigma Alpha Iota, national musical fraternity for women, is to be active in music during the National Convention of Music Educators to be held in New York from March 29 to April 3. The fraternity will have a registration informational desk at the Pennsylvania Hotel for all members during the week of the convention. Gertrude Evans, national president, holds conferences at national headquarters at Tudor Tower, New York, from March 22 to April 5. She also is to be guest of honor at a musicale and initiation to be given by Alpha Theta Chapter on March 22, and at all the Sigma Alpha Iota functions. These include a musicale given jointly by Alpha Theta and Epsilon chapters on March 30. A musicale is scheduled for April 4 at national headquarters, culminating the convention. A special opera performance is scheduled at the Metropolitan Opera House during the conference, and Sigma Alpha Iota plans to attend in a body.

Alice Bivins, professor of music at Teachers College, Columbia University, is in charge of registration for Sigma Alpha Iota members, also of other matters pertaining to the Music Educators Convention. She is chapter adviser for Alpha Theta Chapter and is an honorary chapter member. Her guidance at Teachers College is felt throughout the music field. She is an active director in the advisory committee of the In and About Club for musicians.

Glazounoff Passes

(*Continued from page* 5)

at the Trocadero. In 1897 he conducted his fourth symphony in London at a Philharharmonic Concert. He also served, with Rimsky-Korsakoff and Liadoff, as a conductor of the Russian symphonic concerts held in St. Petersburg in 1896-7.

His teaching appointments included the post of professor of instrumentation at the Petersburg Conservatory from 1899 to 1909. In the latter year he was named director of the conservatory, holding this post until 1912, and being re-appointed to it in 1922. He was also an associate in the direction of the Imperial Musical Society and the direction of the publishing house of Belaieff. He remained as director of the Leningrad Conservatory after the October Revolution, a post which he held until about five years ago.

In 1929, Glazounoff made a visit to the United States, making his first appearance in this country at a gala concert in the Metropolitan Opera House, when he conducted a program of his works. A distinguished committee of American musicians, headed by Walter Damrosch, welcomed him at that time. During his two months' visit here, he conducted the Philadelphia, Boston and Detroit Orchestras as guest.

He was closely associated with Borodin, to whom he dedicated his Stenka Razin, and after the death of the latter, cooperated with Rimsky-Korsakoff in completing his opera, Prince Igor. The overture to this work was written out by Glazounoff by memory, and he also reproduced parts of Borodin's second symphony from having heard it played by the composer.

The long list of his compositions comprises eight symphonies and numerous other orchestra works, including his popular tone poem, Stenka Razin, five suites, six overtures, two serenades, two concert waltzes, several ballets, of which The Seasons has enjoyed considerable popularity, cantatas, two piano concertos, a violin concerto, five string quartets, besides many smaller chamber, piano and vocal works.

OBITUARY

Dr. Hans Harthan

CHICAGO.—Dr. Hans Harthan, eminent German pianist and composer, died at his home in Glendale, Cal., March 14. A German by birth, Dr. Harthan had lived in America for nearly forty years. He studied at the University of Munich and later was appointed conductor of orchestra and chorus in Magdeburg, Germany. Through his acquaintance with Rubinstein, Dr. Harthan was made leader of the Philharmonic Orchestra in Odessa, Russia, and later was director of music at the University of Dorpat in Russia. For five years he was in Chile, engaged by the government as director of the National Conservatory of Music.

Dr. Harthan first visited this country in 1903 at invitation of the Philadelphia Singing Society to act as judge in their song festival. He was the composer of hundreds of pieces for orchestra, voice and piano, his compositions having been published in this country and in Germany.

Dr. Harthan was the father of Else Harthan Arendt, Chicago soprano, and of two sons, Hans of Peru, South America, and William of Glendale, Cal., all of whom, as well as his wife, Mrs. Anna Harthan, survive him. R. D.

Mrs. Ella I. Macmillen

Mrs. Ella I. Macmillen, mother of Francis Macmillen, violinist, died in New York on March 20 at the age of eighty-three. Besides the violinist, she is survived by another son, Charles, formerly manager of the National Symphony Orchestra. Mrs. Macmillen was the widow of Samuel Melvin Macmillen, newspaper owner and editor of Ohio and at one time chairman of the Democratic Central Committee of the State and district Collector of Internal Revenue.

Mrs. Mame Brandel Marquette

CINCINNATI.—Mrs. Mame Brandel Marquette, wife of Gordon Marquette, died on March 16 at her home here. Mrs. Marquette had been prominent in musical circles in Cincinnati for more than thirty years. Surviving are her husband, a daughter, four sisters and three brothers. She was sixty years old. L. D.

James L. Ryan

PELHAM, N. Y.—James L. Ryan of New York, who for twenty-two years was connected with the Rudolph Wurlitzer Company and had been its vice-president for eight, died here on March 14. Death is believed to have been due to a heart attack. Mr. Ryan retired from the Wurlitzer organization last June. Until a month ago he lived in New Rochelle. Surviving are his wife, a son and a brother. K. L.

Cherubino Raffaelli

MERRICK, L. I.—Cherubino Raffaelli, teacher of music and conductor, formerly associated with the Metropolitan and Century opera companies, died on March 21 at his home here. He was a native of Lucca, Italy, and took his musical education at the Royal Conservatory in Florence. He was sixty-five at the time of his death. Surviving are his widow, a son, six daughters and a brother and sister. T. K.

Dr. John Bell

GLASGOW.—John Bell, Mus. D., musician, accountant and house factor, died here at an advanced age. An experienced and skillful organist, choirmaster and composer, he conducted at one time the Glasgow Select Choir, the St. Andrew's Choir, and later a choir of his own, Dr. John Bell's Choir. He was also instrumental in the popularizing of the singing and appreciation of Scottish songs in Scotland. W. S.

Musicales

Concert at Town Hall Club

At the Town Hall Club, New York, on February 23, the guests of honor were Albert Stoessel and Mrs. Stoessel, Mr. and Mrs. Werner Josten, Mr. and Mrs. Wheeler Beckett, Mrs. H. H. A. Beach, and were introduced by Caroline Parker, who was in charge of the evening of American music. Those participating in the program were Ruth Shaffner, soprano; Mrs. H. H. A. Beach, composer-pianist; Eugenie Limberg, violinist; Betty Barbour, cellist; with Virginia Duffey at the piano.

The trio opened with a suite by Horatio Parker, beautifully played, the three movements of the suite, showing the versatility of this American writer.

Following this, Mrs. Beach was heard in a group of her piano compositions, and received an ovation on reaching the stage, and another at the close of her group. She played The Birches, The Humming Bird, a number from her suite called Blackbird Hills, and also the Hermit Thrush at Morn, introducing each number informally. Miss Shaffner, who has often interpreted Mrs. Beach's songs, was heard in a group with Mrs. Beach at the piano, namely Ecstasy, Ah Love but a Day and Rendezvous, with violin obbligato by Eugenie Limberg. Applause brought Year's at the Spring. Miss Shaffner's beautiful and resonant voice carried the beauty of these delightful songs to the audience, and they showed their appreciation keenly. Prior to this Miss Shaffner was heard in songs of other American composers, including Across the Blue Aegean Sea, a new song of Gena Branscombe, with words by Anna Moody, Guarda bianca luna of Werner Josten, who was present, and Youth, a new song, by Ernest Charles, this being the first time this song had been programmed. The continuous applause of the audience brought as an encore, another American song, These Lovely Things, by Jessie Moore Wise, which is in manuscript. The composer acknowledged the applause also. B. D.

* * *

Liederkranz Orchestra and Chorus Heard

The thirty-sixth annual concert of the Liederkranz Symphony Orchestra, in their own hall, New York, on March 14, drew a large audience. Francis Buebendorf conducted the instrumentalists, and Peter Boergermann the chorus of fifty men. The evening of music brought together genuine music-lovers, and the eighty-eight-year-old society seemed to have renewed the vigor and musical ambition which marked them the pioneers of German Song in America.

Mr. Buebendorf made excellent choice in the orchestral items, beginning with the Rienzi Overture, performed with brilliant incisiveness; continuing with the first movement of Franck's symphony; the *inter-mezzo* from Goyescas (Granados); and the Volga Boatman (Stoessel transcription); finishing with Procession of Sirdar (Ippolitoff-Ivanoff), all of which showed careful preparation, and brought out the various strings, woodwind and brass of the orchestra. Gertrude Peterson, harpist, added variety to the evening by performing works by Debussy and Salzedo; she was vigorously applauded.

Mr. Boergermann showed thorough routine and definite conception in interpreting the serious and playful items included in the men's singing; of these, Pappelmäulchen was repeated. F. W. R.

* * *

Westlake Fortnightly Musicale

Despite inclement weather a large crowd attended Dr. Westlake's Fortnightly Musicale at Aeolian Hall, New York, on March 18. Mary Lee Read began the program with a group of organ items by Cadman, Frysinger, Wolstenholm and herself. Her playing was interesting, revealing many fine tonal combinations on the organ. Mrs. Read as director and accompanist, presented a quartet consisting of Hilda Bergvol, Margaret O'Hearn, Pierce O'Hearn and Kempton Searle, the voices blending excellently. Contrasts, well planned climaxes, fire and artistic restraint were evidenced in their singing. The first series contained works by Wood, Huhn and excerpts from The Crucifixion. The second group was by Sanderson and Wilson, with Mrs. Read at the piano or organ, where she proved herself a director of good taste. Manfred D'Elia, pianist, from the Westlake Studio, gave a fine reading of Beethoven's C major concerto. He performed the first movement at a pace which revealed well developed, polished technic, with sentiment brought out in the middle movement and brilliant finish. Mary Winter, also a Westlake pupil, supplemented the concerto on a second piano. F. W. R.

* * *

Tollefsen Trio Plays Hadley Work

Henry Hadley's new trio for piano, violin and cello (op. 132) formed an important phase of the March 18 concert given by the Tollefsen Trio at Salle des Artistes, New York. The melodious content of the slow movement, and the rhythmic complexity of the *scherzo*, in which a waltz-section appears, appealed to listeners. Mrs. Tollefsen was particularly brilliant in the piano performance. Beethoven's trio in B flat was played with fresh impulse and Schütt's Fairy Tale Waltzes, with a definite polonaise intermezzo, was revealed in all its grace and Viennese spirit. The program closed with Gretchaninoff's trio (op. 38) and a large audience heard and applauded favored items vigorously. F. W. R.

* * *

Mary Menk in Recital at New School

Mary Menk gave a piano recital on March 15 at the New School for Social Research, New York. She played a toccata by Frescobaldi, three gavottes by Corelli, Chaconne (Buxtehude), the thirty-two variations of Beethoven, five preludes (Shostakovitch) and sonate (Prokofieff). In a program of highly taxing order, Miss Menk negotiated the difficulties with notable smoothness, and showed endurance as well as fine and pliant tone and warmth of feeling. She has keen perception of the subtleties embodied in scores such as the Shostakovitch pieces, in which she seemed particularly adept. N. L.

* * *

Dickinson Gives Liszt Program

Franz Liszt's death about fifty years ago (July 31, 1886) was commemorated with an all-Liszt program by Dr. Clarence Dickinson at the March 20 noontime music-hour in the Brick Presbyterian Church, New York. A unique program was arranged by him, of which the organ items were the fugue-fantasie on the choral, For Us Men; variations on themes by Bach, and St. Francis Preaching to the Birds. Jan Linderman, baritone, sang The Three Gypsies and Wanderer's Night-song, as well as the solos in Canticle of the Sun, with a chorus of men. The impressive chromatic sequences in the choral, with distant *vox humana* stop used at the close; the daintiness of the bird-piece, cleverly transcribed by Dr. Dickinson; and the final climaxes of the canticle, all led to a splendid climax. The galleries of the church are invariably crowded at these Friday noon programs, and close attention is manifested. F. W. R.

* * *

Artists at Continental Club

A concert was given at the Continental Club, New York, on March 14. Helen Arden, soprano, sang an aria from Massenet's Le Cid and American songs with varied tone shading and musical understanding. Artamon Moskalensky impressed the audience by presenting his own composition for violin alone; he also performed the Follia (Corelli), disclosing a flowing technic which admirably met the requirements of the score. Cosmo Pusateri gave evidence of his command of the keyboard by presenting a group of Chopin etudes, L'Isle Joyeuse by Debussy and particularly scored in his Witches' Dance, performed at a vertiginous speed. B. F.

* * *

Beethoven Concert at Juilliard School

Another in the Beethoven cycle of chamber music concerts was given on March 17 at the Juilliard School of Music, New York, presenting Gregory Ashman and Inez Lauri-

(*Continued on page 30*)

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, March 28
Philharmonic-Symphony Concert for Children and Young People, Carnegie Hall (M-11:00)
Neighborhood Music School Benefit Concert, Town Hall (A)
Helvetia Maennerchor, Town Hall (E)

Sunday, March 29
Philharmonic-Symphony Society, Carnegie Hall (A)
Eleanor Berger, contralto, Town Hall (A)
Harvard Glee Club and Radcliffe Choral Society in joint concert, Town Hall (E)
Betty Paret, harpist, The Barbizon (A)
Olga d'Allaz, Folk Songs, Guild Theatre (E)

Monday, March 30
Miksa Marson, pianist, Town Hall (E)

Tuesday, March 31
Musical Art Quartet, Town Hall (E)

Wednesday, April 1
Philharmonic-Symphony Orchestra, Carnegie Hall (E)
Jacob Weinberg, Town Hall (E)

Thursday, April 2
Boston Symphony Orchestra, Carnegie Hall (E)

Friday, April 3
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Pia Damerini, pianist, Town Hall (E)

Saturday, April 4
Philharmonic-Symphony Orchestra, Children's Concert, Carnegie Hall (M)
Boston Symphony Orchestra, Carnegie Hall (A)
Sergei Barsukoff, pianist, Town Hall (A)
Armand Tokatyan, tenor, Town Hall (E)

Sunday, April 5
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Artur Schnabel and Bronislaw Huberman, joint recital, Town Hall (A)
Mario Chamlee, tenor, Town Hall (E)

Monday, April 6
Madrigal Society, Steinway Hall (A)
Beethoven Association, Town Hall (E)

Tuesday, April 7
Philadelphia Orchestra, Carnegie Hall (E)

Wednesday, April 8
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Marianna Sarrica, pianist, Town Hall (E)

Thursday, April 9
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Saturday, April 11
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, April 12
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
American Association for the Recognition of the Irish Republic Meeting and Concert, Town Hall (E)

Tuesday, April 14
Canadian Singers Guild, Town Hall (A)
New York Women's Symphony Orchestra, Carnegie Hall (E)

Wednesday, April 15
Singers Club, Town Hall (E)

Thursday, April 16
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, April 17
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Dorothy Gordon and Guy Maier, concert for young people of all ages, Town Hall (A)
Robert O'Connor, pianist, Town Hall (E)

Saturday, April 18
Nathan Milstein, violinist, Carnegie Hall (A)
Freiheit Mandolin Orchestra, Town Hall (E)

Sunday, April 19
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Senorita Montalvo, dance recitalist, Town Hall (E)

Monday, April 20
Frederick Bristol, pianist, Town Hall (E)

Tuesday, April 21
Jascha Heifetz, violinist, Carnegie Hall (E)
Ethyl Hayden, soprano, Town Hall (E)

Wednesday, April 22
Rachelle Shubow, pianist, Town Hall (E)

Thursday, April 23
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, April 24
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
College of St. Elizabeth Glee Club, Town Hall (E)

Sunday, April 26
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Sigismond Stojowski, pianist, Town Hall (E)
Jack Feeney, song recital, Barbizon-Plaza (E)

Monday, April 27
National Orchestral Association, Carnegie Hall (E)

Tuesday, April 28
Nina Tarasova, song recital, Barbizon-Plaza (E)

Wednesday, April 29
Farewell Concert to Arturo Toscanini, Carnegie Hall (E)
Dessoff Choirs, Town Hall (E)

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Los Angeles Orchestra Plays On When Lights Fail During Eroica

Public Enthusiastic at Feat Performed Under Klemperer's Direction —Programs of Week Include Concerts by Noack and Abas String Quartets

LOS ANGELES.—In total darkness, the Philharmonic Orchestra continued to play the Beethoven Eroica Symphony without obviously missing a note, when an unexpected "black-out" suddenly canceled every light in the Philharmonic Auditorium during the concert on March 14. Just as Otto Klemperer was leading the orchestra into the approach to the climax of the first movement, the lights dimmed, flickered and then dramatically expired. The darkness was absolute and intense, but the superbly trained orchestra men did not falter or hesitate for an instant.

As it became evident that the orchestra was still playing, the equally invisible audience broke out into spontaneous applause. Through a long minute, which demanded the interpretation of a good many measures of music, the men played, with faultless intonation and expression. Then the lights came on again. The movement finished splendidly, and upon its conclusion the orchestra men were given a well deserved ovation that required them to take several bows before the storm of applause could be quieted.

An all-Beethoven concert programming both the Eroica and the fifth symphonies is indubitably solid fare for the average concert attendant, but proved popular since the tall conductor has a flair for capturing that part of Beethoven that cannot be set down upon a printed page.

NOACK QUARTET CONCERT

The most interesting string quartet program to be heard here in some time, as well as one of the most beautiful, was given March 13 by the Noack String Quartet, at the Pacific Institute of Music and Fine Art. The white and gold music room was a perfect setting for chamber music, and the audience demonstrated its unqualified approbation of both program and performers.

The ensemble and intonation of the quartet members, as well as their splendid artistry and musicianshp, place them in the first rank of similar organizations. The violins are Sylvain Noack and Jack Pepper, the cello Kurt Reher, and the viola Sven Reher. On this occasion they were assisted by Mme. Julia Bal de Zuniga, who proved herself a pianist of virtuoso ability and lovely tone quality.

The opening work was a Quartetto Dorico, by Respighi, a work of signal loveliness. The modal concept was faithfully maintained throughout, but its restrictions were not apparent because of the great rhythmic flexibility with which the thematic material was handled. Before the quartet, Gertrude Ross gave a brief prefatory elucidation of its structure.

A posthumous and unfinished quartet of Schubert presented a quite different aspect of musical beauty, enchanting in its spontaneous melodic flow. The Gabriel Fauré quartet, for piano, violin, viola and cello, held an almost symphonic richness of texture, developed with extreme elegance and symmetry.

JOINT PROGRAM

The joint concert by Leslie Brigham and Raymond McFeeters at the Women's Athletic Club, March 12, was of both programmatic and artistic interest. Brigham's character songs were well selected, and he added to their charm with a few well chosen words regarding each one. His competently handled bass voice held a warm quality, and he displayed acting ability in his appropriate gesture and expressions.

Raymond McFeeters again demonstrated his assured pianism and attractive tone quality. His compositional ability was shown with a charming Capriccio that held a suitably wayward lilt, and lay pianistically under the hands. He gave a poetic interpretation of the Grieg Ballade, and showed temperament in his Debussy group. He also contributed sterling support in the accompaniments.

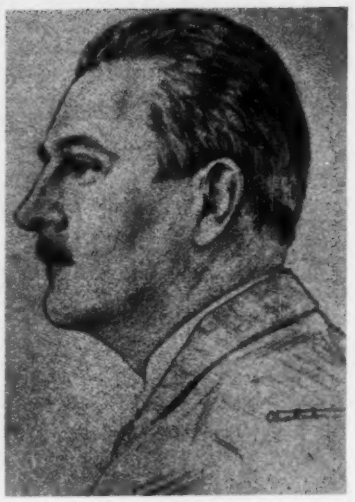
After two Hugo Wolf songs, the sturdy Biterolf and Der Freund, Mr. Brigham gave Leporello's song from Mozart's Don Giovanni, in an excellent English translation. His enunciation throughout the program was exceptionally commendable.

ALL-BEETHOVEN CHAMBER LIST

An all-Beethoven program was given March 17 by the Abas String Quartet, in Bowne Hall in the University of Southern California. In addition to some of the usual chamber music enthusiasts, the appreciative audience included many teachers and students. The four players were Nathan Abas, first violin; Hubert Sorenson, second violin; Abraham Weiss, viola, and Karl Rossner, cello. They delivered their interpretations with sincere musicianship and artistic finesse.

The three works selected were Beethoven's D major quartet (op. 18, No. 3), the F major quartet (op. 135), and the E minor quartet (op. 59, No. 2). The encore was the variations from the quartet (op. 18, No. 5).

R. D. S.



ARCH BAILEY,

vocal teacher and baritone singer of Los Angeles, gave a recital recently before the Kern County Music Teachers' Association at Bakersfield, Cal., and in addition four recitals in Los Angeles and vicinity. He has been engaged as director of a newly organized Madrigal Club of women's voices in Westwood. Dorothy Hoyle, an artist pupil of Mr. Bailey, has appeared in six musical films, the last being the new Ziegfeld picture to be released shortly. Alice Swain Bailey sang for the Santa Monica Women's Club and at the Santa Monica P.L.A. Council. Harry Scougall, another artist pupil, has been engaged as soloist at the Fourteenth Church of Christ, Scientist, of Los Angeles.

Rambling Around

Grace Whistler, voice teacher of Los Angeles, created the role of Juliette in Ysabeau by Mascagni in Milan while living in Italy for seven years. Afterwards she was selected as the leading contralto to tour the United States with the Mascagni Opera Company. Mme. Whistler was a pupil of Jean de Reszke and sang in opera, concert and oratorio both in this country and abroad. She is now permanently located on the Pacific Coast after many years in both New York and Chicago.

* * *

Ernest Douglas, organist of St. Matthias Church, Los Angeles, offered a special program of organ, piano and choral music on March 22 at the regular evening service. He had the assistance of the regular boy choir of forty voices and Czarine Boxall, pianist.

* * *

An Arts Community Center costing between fifteen and twenty million dollars, to be built in Los Angeles, is proposed by interests who are prepared to raise the necessary money by public subscriptions. G. Allan Hancock has offered adjacent land if the board of supervisors sanctions the use of the twenty-five acre Hancock Park for this purpose. Present plans for the center call for the erection of an opera house, museum and other similar buildings. Walter Holsinger who recently presented the plans to the board of supervisors of Los Angeles stated that he has pledges of support sufficient to assure completion of the buildings.

Homer Moore, specialist in tone production, recently located in West Hollywood, and is teaching. He was formerly in New York, Miami and Tampa, Florida, where in the latter city he sang ten radio recitals. Mr. Moore originally came from St. Louis, Mo., where he was music critic of the Globe-Democrat and manager of the St. Louis Symphony Orchestra. It was there that he produced his own opera, Louis IV, with Constantino, tenor, in the title role. Recently Mr. Moore has been in Washington, D. C., with his plans to build a national opera house with a resident opera company to give grand opera in English.

* * *

Igor Gorin, baritone at MGM studios, has had his contract renewed. He will continue the Hollywood Hotel broadcasts each Friday night as long as this does not interfere with production activities.

* * *

Mr. and Mrs. Otto Morando, vocal teachers in Los Angeles for many years, are teaching both Joan Crawford and Franchot Tone to sing.

* * *

Dr. George Liebling plays the third of his Beethoven sonata recital series on April 8 at Royce Auditorium at the University of California at Los Angeles. Three sonatas will be given: Pastorale (op. 28); Pathetique (op. 13), and the Appassionata (op. 57). An artist pupils' recital will be given in April at which three piano concertos form the major part of the program.

* * *

Alexis Archangelsky is the latest European composer to arrive in Hollywood from Paris, having been contracted by 20th Century-Fox

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studios to write the musical score of Turmoil. Archangelsky is known for his composition of all of Balieff's Chauve Souris numbers, including March of the Wooden Soldiers and Katinka. This French-Russian composer is the father of Natalia Archangelsky, thirteen-year-old *ballerina* and pianist.

* * *

The second of three concerts sponsored by Occidental College chapter of Sigma Alpha Iota, national honorary music sorority, will be held April 6 at the college. Margaret Kuehne, violinist, is the featured artist. Allan Watson, baritone of Hollywood, sings the third concert of the series on May 11.

* * *

Lucille Stevenson, singer and voice teacher of Pomona College, Claremont, a suburb of Los Angeles, sponsored a two-day Mozart Festival March 15 and 16 on the Claremont campus. A musical play called Mozart, The Idol of Prague was given. Miss Stevenson wrote the drama and composed musical arrangements for it.

* * *

Frank La Forge, coach and voice teacher of New York, will be in Hollywood about April 6 for auditions and consultations. Mr. and Mrs. La Forge plan to have a spring vacation in Honolulu taking the boat here.

* * *

Harold Hurlbut, singing teacher, gave a lecture with the use of recordings of the great singers of the past, March 15, at his Hollywood studio.

* * *

Miliza Korjus, coloratura soprano, has been contracted through phonograph records by the Metro-Goldwyn-Mayer studios to report April 1 in Hollywood. She was signed by Irving G. Thalberg for forthcoming musical productions.

* * *

Lillian Steuber gave a piano recital March 15 in the music salon of Mrs. J. Everett in Pasadena.

* * *

Otto Klemperer, conductor of the Los Angeles Philharmonic Orchestra, leaves California for Prague, Budapest and Vienna immediately after the conclusion of the Los Angeles season, at which places he conducts concerts by the orchestras of these cities. During June he conducts at the Strasbourg Festival and some concerts in Paris. He plans to visit Palestine before returning to Hollywood to direct the Hollywood Bowl concerts during July and August.

* * *

Irma Olsson-Seffer, pianist, of Hollywood, and a native Californian studied for five years at the Juilliard School of Music in New York, and afterwards worked one year under Isidor Philipp in Paris. Since returning to California she has coached with Alfred Mirovitch and appeared in many recitals and concerts. Miss Olsson-Seffer played at the Hollywood Bowl concerts during the summer of 1934 with Sir Hamilton Harty as conductor and March 2 last she appeared at Occidental College in a recital for the benefit of the college scholarship fund.

* * *

The Hollywood Bowl has been reproduced at the Metro-Goldwyn-Mayer studios as a setting for Moonlight Murder, an original mystery romance with an operatic background. The story hinges on the murder of a famous tenor as he sings Il Trovatore arias before a Bowl audience. Leo Carrillo portrays the tenor. The important arias and ensembles are staged in Bowl style by Wilhelm Von Wymetal, Jr., former director at the Metropolitan Opera.

* * *

C. Purves-Smith, teacher of piano in Pasadena, is active musically in Los Angeles County. He presents his piano students in two and three recitals weekly. Mr. Smith has been teaching in Pasadena for the past ten years. Prior to that for two years he was director of the school of music in the Institute of Fine Arts at Peking, China. Mr. Smith was one of the founders of the Western Concert Artists League which offered concerts and recitals on the Pacific Coast. Virginia Smith, a pupil of Mr. Smith, gave a joint recital March 8 at the Beverly Hills Hotel, appearing in numbers of Bach, Gluck, Chopin, Griffes and Ravel.

* * *

Louis Kaufman, violinist, came to Los Angeles three years ago. Prior to this, he studied at the Institute of Musical Art in New York and won the Loeb Prize of $1,000, and afterwards was awarded a Naumberg Town Hall recital in New York, in 1928. Mr. Kaufman is the solo player in many scores of musical pictures. He is the founder and first violin of the California String Quartet which organization appeared at the Los Angeles Chamber Music Concerts on February 11 at the Biltmore Hotel. Mr. Kaufman gave a recital March 1 at the Biltmore Hotel.

* * *

Colonel and Mrs. H. L. Hawthorne of Los Angeles, gave a musicale at their home on March 17 in honor of Grace Whistler, mezzo-soprano and teacher. Musicians participating in the program included John Ehrle, tenor; Grant Tyson, baritone; John C. Haines, pianist; Mme. Whistler; Jeannette Christine, soprano; Olive Coles, soprano; Marion Hawthorne-Abbote, mezzo-soprano; Evelyn Pickrell Gray, violinist; William Rees, accompanist and pianist.

* * *

Mary Sinclair Taylor, teacher of piano and voice, received her fundamental musical training at the London Incorporated Society of Musicians. Afterwards she came to Toronto, Canada, and studied privately with Dr. Albert Ham, then going to Detroit, Mich., where she joined the Detroit Symphony Choral Choir under Ossip Gabrilowitsch and Victor Kohlar. Miss Taylor has been located in Los Angeles for the past eight years teaching pupils and at the same time studying composition, harmony and fugue at Chapman College and recently piano with Maurice Zam. C. D. K.

Pirates of Penzance Sung in Los Angeles

LOS ANGELES.—The Pirates of Penzance, Gilbert and Sullivan favorite, was given on March 13 and 14 in Hollywood at the Hollywood High School Auditorium, under the direction of the Los Angeles playground and recreation department, the Federal Music Project, and the Los Angeles Board of Education. The cast and chorus were selected from the Choralcrafters, a mixed singing organization of former high school and college graduates under the direction of Ralph Peterson of the music department of the Los Angeles Junior College.

Gueneth Omeron sang the leading feminine role and Robert Emerick appeared as the Pirate King. Both have excellent voices and made a good impression with the large audience present. Elliott Lewis was a capital sergeant of police, and not only did he sing his numbers well but his comical antics brought him many encores. Others in the cast of eighty included Jimmy Hudson, Tom Barringer, Ed. Stiner, Zabelle Attarian, Betty Rondot, Bob Kiber, Florence Borgerson, Vivi Robbins and Madeline Jones. The large chorus of daughters, pirates and policemen gave an excellent account of themselves under the stage direction of Warren Lewis.

The Federal Music Project orchestra gave the necessary support directed by Ralph Peterson, who held all his forces together, making these performances of professional calibre. C. D. K.

Raphael Bronstein to Present Pupils in Recital

Raphael Bronstein, violinist and teacher, has maintained a studio in New York since 1922. In the thirteen years he has spent here he has trained many professional artists who are appearing on the radio and the concert platform. These include Jack Ebel, Bennie Steinberg, Max Tatarsky and Noah Bielski. Next season Mr. Bronstein plans to present before concert audiences three more of his pupils who have reached the proper stage of development. In addition to teaching in New York, Mr. Bronstein now holds classes in Washington, D. C., on Sundays. He formerly was with the Settlement School in Philadelphia.

The early musical education of Mr. Bronstein was received in Warsaw under Prof. Isidor Lotte, Young Raphael was only eleven when he made his debut as solo violinist with the Warsaw Philharmonic Symphony Orchestra. A concert tour followed, and then came a visit to Petrograd where the boy won the contest for scholarship at the Imperial Conservatory for Music of Petrograd in the class of Prof. Leopold Auer.

While studying at the conservatory, Mr. Bronstein gave recitals in cities of Russia. Also he was a member of the Duke of Mecklenburg's Quartet and of the Glazounoff Quartet. When he had finished a complete course of violin study under Prof. Auer, Mr. Bronstein accepted an offer to make a tour of Spain, where he was heard in the principal cities. Since coming to America he has presented his pupils in many recitals. On April 19, Bronstein students will be heard in a program at Washington Irving High School, New York, in violin solos and with orchestra accompaniment.

Minneapolis Orchestra and Heifetz Prove Potent Attractions for Public

Recent Concerts of Ensemble Include First Local Hearings Under Baton of Ormandy

MINNEAPOLIS, MINN.—The twelfth Sunday concert of the Minneapolis Symphony Orchestra on March 8 attracted only a fair-sized audience for a Brahms symphony here is not a popular attraction. The first Brahms was the chief offering, and was given a fine sustained reading by Eugene Ormandy. The first violin section could relax its tone with definite improvement in the upper register. However, the orchestra is mechanically more perfect than it has ever been, which together with more mellowed readings by its talented conductor makes of each concert an important musical event. The Sorcerer's Apprentice by Dukas was whimsically dramatic, and a first performance for Minneapolis of Rimsky-Korsakoff's introduction and Wedding March from Le Coq d'Or was brilliantly performed. The Kaiser Waltz by Johann Strauss was an inimitable Ormandy interpretation. Mr. Ormandy is generously careful that each soloist of the orchestra receives his share in the applause and there was enough applause to go around several times.

HEIFETZ IS BRILLIANT SOLOIST

The thirteenth concert of the Minneapolis Symphony Orchestra Series on March 13 defied superstition by being successful. Jascha Heifetz played the Brahms concerto for violin (op. 77) and plus everything his mastery means, added dramatic depth of richest hues making another memorable performance. Eugene Ormandy, without score, made of the orchestral part a companion piece of musical mastery. The orchestra played a suite from the Handel Water Music with clearest of outlines, and engaging rhythms. The chief orchestral offering was Schumann's Rhenish Symphony, a first performance for Minneapolis. Mr. Ormandy's enthusiasm conceived and attempted to realize more than the score contains. The performance did by most skillfully executed contrasts originate high points of interest, but in spite of all efforts to infuse youth and vigor into the score, the reading disclosed exactly why this work is not heard more often.

ORMANDY LEADS POPULAR CONCERT

The popular concert of the Minneapolis Symphony Orchestra, March 15, attracted a larger audience than usual, and the performance aroused more enthusiasm than usual. The mood of Eugene Ormandy and his players was one of brilliant precision, and no point susceptible of scintillant flash was missed; part of this was gained through a breathless speed of tempo, but never blurred. Rossini's overture to Semiramide; the three Caucasian Sketches of Ippolitoff-Ivanoff; Smetana's symphonic poem The Moldau; Glazounoff's arrangement of Chopin's Polonaise (op. 40); the fifth and sixth Hungarian Dances of Brahms; Weingartner's arrangement of the Weber invitation to the Dance; and Ravel's Bolero comprised the program. The Hungarian dances were almost explosive in their sharp rhythmic contrasts; they were of irresistible charm. Again Mr. Ormandy insisted upon each soloist receiving full recognition for his share of the performance.

Paul Lemay, assistant-conductor of the Minneapolis Symphony Orchestra and principal viola, has resigned in order to develop more definitely The Duluth Civic Symphony Orchestra, an organization which he has already brought to an amazing degree of efficiency. The resignation will take effect at the end of this season. E. G. K.

Menuhin to Take Two Years' Retirement

Following his appearance over WEAF on the General Motors Hour of March 29, Yehudi Menuhin will go into retirement for two years, fulfilling a plan announced some time ago. The violinist, who is nineteen years old, wishes to emerge from this period of rest and study as an adult artist. He is now back in New York after a world tour, his last as a youthful prodigy. During his absence from the concert platform he intends to stay with his family on the Menuhin ranch in the Santa Cruz Mountains near San Francisco.

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Philadelphia Record

Woman Poet Found Wide Audience For Work Urging Ban on Warfare

Alva Fedde, Writer, Describes the Genesis and Popular Reception of Her Winged Messengers of Peace, Which She Has Recited in Many Cities

Winged Messengers of Peace is the title of a poem by Alva Fedde which she has recited before many audiences within the past months.

"I have already appeared in the reading of these lines in fourteen states, and have had offers from cities in all the others. Before I have fulfilled all my engagements for these appearances, I shall have recited the poem in every state in the Union."

The poem consists of Prayer and Answer, each written in sonnet form and "eloquent," as Mrs. Fedde pointed out, "of a call to peace which has the vigor and inspiration of the summons to a cause. One of the most gratifying reactions to my poem has been the number of letters and messages I have received saying that the lines stir my listeners—incite them to strive for peace and the freedom which comes with enlightenment and unselfishness."

How Poem Was Written

"What led you to write Winged Messengers of Peace?"

"A chain of circumstances. For several years I have written lyrics for songs, but never under my own name. As you know, I am a soprano, and my vocal appearances were my chief interest.

"However, last summer when I was in California a strange thing happened. I was sitting by the open window writing letters when I heard newsboys crying an extra. They were spreading the news of the tragic death of Will Rogers and Wiley Post. Before the echo of the voices had died away I was writing—I wrote a poem in tribute to Will Rogers. I sent it to a newspaper, and it was printed immediately. In the days following the poem was used in many publications and I received innumerable letters from people who had read it.

"Finally, the Uplifters Club of Santa Monica, Cal., the play club of Will Rogers, framed a copy of the poem and hung it on the wall over the great humorist's chair.

"Among those who read it was Mrs. McQueen, honorary president and founder of the Women's International Aeronautics Association. This organization was offering a prize for a poem on peace, and Mrs. McQueen asked me if I would write one for entry in the contest.

"Accordingly, I undertook to do this, and Winged Messengers of Peace was the result.

"I had finished the poem and was about to submit it to the committee, when the thought came to me that the time to send forth a message of peace was the present, not several months ahead when the contest closed. I telephoned Mrs. McQueen and requested to be allowed to withdraw my poem. She understood and released me, and I came back East to introduce my work.

Wide Interest Aroused

"This picture," went on Mrs. Fedde, handing me the photograph which accompanies this interview, "shows the costume which I designed myself as in keeping with the spirit of the lines. After my first presentation of Winged Messengers of Peace, I was astonished at the interest I had created. Every mail brought me congratulations and requests for further appearances.

"Since that time, it is always the same. I have recited the poem in churches, at musicales, in concert halls—before many groups of people. Although I am frequently asked to give it in night clubs, I always refuse unless the occasion is a charity event. For example, I recited Winged Messengers of Peace at the Central Park Casino the night the President's Birthday Ball was given there. Generally speaking, though, I confine myself to an atmosphere more in keeping with the spirit of the lines. At present, I have more offers than I can possibly accept, but I am fulfilling as many as I can. For one day in the near future, I have three separate engagements to repeat the poem—in the morning, at noon and in the afternoon for different organizations."

M. L. S.

ALVA FEDDE
in the costume which she designed for her presentations of her poem, Winged Messengers of Peace. (Photo by Foley.)

MUSICALES

(*Continued from page 27*)

tano in the sonata in C minor (op. 30, No. 2) for piano and violin; Horatio Connell in five songs for baritone, with Milton Schwartz at the piano; and Miss Lauritano, James Friskin and Alan Shulman in the trio in E flat (op. 70, No. 2) for piano, violin and cello. The sonata's manifold beauties of melody and scoring had adept exposition through the medium of Mr. Ashman's sterling piano art and Miss Lauritano's skill on the violin. Mr. Connell, a singer of consummate technic and interpretative finesse, won hearty tribute from the audience for his singing of Faithfu' Johnnie, In Questa Tomba Oscura, Der Kuss, Die Liebe des Nächsten and Die Ehre Gottes aus der Natur. A fine publication of the trio was achieved by Mr. Friskin at the keyboard, Miss Lauritano and Mr. Shulman, cellist. There was a large audience and plenteous applause.

R. A.

* * *

Angel A. Donchian in Recital

Angel A. Donchian was heard in recital at the Van Dyck, New York, March 11. She was featured as composer and singer of ten of her own songs, in manuscript, with Antonio Lora at the piano. The audience by personal vote selected Success (words by Henry Coyle) as the best of eight solos, sung with model enunciation by the composer, in a voice combining enjoyable features. A Song of the Sea (Blanche F. Gile) sung by Virginia Traband, was next in popular estimation, and there was much favorable comment on a duet, There Was a Little Girl, sung by Mmes. Donchian and Traband; it contained considerable contrapuntal effects, of canonic style. One noted fluent melody, spirituality and considerable originality in the various songs, both artists singing with poise and spontaneity, to the excellent accompaniments supplied by Mr. Lora.

F. W. R.

* * *

Plotnikoff Conducts Federal Project Orchestra

Paid concerts under the auspices of the Federal Music Project got off to a good start at the Manhattan Theatre, New York, on March 22. The New York Festival Orchestra of eighty men, conducted by Eugene Plotnikoff, received many tokens of appreciation. One thousand persons constituted a representative audience, and the non-applauding attitude between movements of Tschaikowsky's fifth symphony betokened absorbed attention. The work under Conductor Plotnikoff received authoritative interpretation, with elastic tempos, wide sweep of emotion, and genuine gusto permeating each movement. Bows from the conductor were passed on by him to his men. The same adjectives apply to the final item, Enesco's Rumanian Rhapsody (No. 1), which was followed by cheers from the audience.

Frank Gullino, violinist, despite his youth, performed Vieuxtemps' concerto in D minor with a poise and technical control of astonishing nature. Beauty of tone, musical temperament and assurance combine in his playing. Again one noted the warmth of greetings bestowed on Mr. Plotnikoff, whose modesty and earnestness are exceptional.

F. W. R.

Lisbon Greets Operas and Concerts

Musical Taste in Evidence—da Motta's Pianism

Lisbon.—Our season shows extraordinary activity along many lines, and particularly gratifying has been the public response to the best offerings. Recently applauded manifestations included a fine concert by the Academy Orchestra, conducted by Pedro Blanch, a musician greatly admired in these parts.

Concert Events

Recitalists who have made a lasting impression here include Viana da Motta, director of the Lisbon Conservatory, Portugal's most celebrated pianist. He gave a Liszt program, winning ovations for his technic and musical eloquence.

Caroline Peczenik, pianist, offered a recital under the auspices of the Academy of Lovers of Music. She disclosed finished attainments in works of Beethoven, Brahms, and the Arabesque of Leschetizky.

Amelia Cid, soprano, gave a concert in which her interpretations of Haydn, Respighi, Schubert and Strauss, won acclaim. For encores she resorted to Massenet and Reynaldo Hahn.

The performances of opera at the Theatre Coliseu, directed by Maestro Padestà, exercise their wonted popular spell. The artists are generally efficient, the orchestra is well rehearsed, the stage settings are picturesque. Aida, Bohemé, Lucia, Rigoletto, Mignon, Faust, Cavalleria Rusticana and Traviata are among the works most in favor.

Dr. Carl Gives Talk on English Cathedrals

The second in the series of music travelogues which Dr. William C. Carl is presenting at the Guilmant Organ School, New York, was given on March 18. The subject was the English cathedrals and their music. The speaker interspersed his discourse with sidelights on such architectural achievements as St. Paul's Cathedral and those of Yorkminster, Peterborough, Canterbury, Winchester, Liverpool and Westminster Abbey. He gave details about the cathedral services and described the importance to the organist of studying the acoustics of the church in which he plays and in which his choir sings. Dr. Carl stressed the marvelous tone of the English organs, which are only completed after years of devotion to their structure. Services are held in the cathedrals daily, he said, as well as for Saints' days and on Sundays, and rehearsals are frequent.

Touching on the anthems used in the various cathedrals, he remarked on the loyalty of the English to their own composers and the prevalence of this type of native music. A part of his talk was devoted to the Three Choirs Festival and description of the music given there and its prestige. The listeners were supplied with a printed list of the principal English cathedral organists from 1542 to 1934, with the names of the cathedrals in which they played and other pertinent information. These notes are extremely interesting and valuable, the result of much research on the part of Dr. Carl. As far as is known, they are the only such categories in existence. At the conclusion of Dr. Carl's lecture the audience asked questions and joined in informal discussions.

G. N.

Stokowski Reception on Coast

Los Angeles.—A reception for Leopold Stokowski was given in the Ambassador Hotel by Joan Crawford and Franchot Tone. A large number of movie celebrities turned out for the occasion, and were gratified at hearing a brief speech from Stokowski in which he congratulated the motion picture industry for its developing interest in serious music. It is rumored that Stokowski is to make a picture, a report which he personally would neither confirm nor deny.

C. D. K.

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Grace Moore's Concert in Atlanta Provokes Enthusiastic Admiration

Soprano Assisted by Marcel Hubert in Recital—Club Events Are Feature of Early Spring—Southern Conference of Progressive Educators Devotes Session to Music

ATLANTA, GA.—Grace Moore's concert at the Fox Theatre last week was another sell-out. Her appearance here was the second sensational musical event of the season, the other being the joint recital by Helen Jepson and Nelson Eddy. Both were on the All-Star Concert Series and both were jointly sponsored by the Atlanta Music Club and the Atlanta Philharmonic Society. The glamorous prima-donna and film-star was admirably assisted by Marcel Hubert, cellist, with accompaniments for both artists played by Gibner King.

ATLANTA MUSIC CLUB CLOSES SERIES

The Atlanta Music Club rang down the curtain on the series of morning and evening programs on St. Patrick's Day with an evening program at the Atlanta Woman's Club. The reception which followed the program was given in honor of retiring officers. These were Mrs. Harold McKenzie, president; Mrs. John Mullin, first vice-president; Mrs. Paul Bryan, second vice-president; Mrs. Harold Cooledge, third vice-president; Mrs. Armand Carroll, fourth vice-president; Mrs. Jane Mattingly, recording secretary; Mrs. Mary Nelson Ream, corresponding secretary; and Mrs. Cliff Hatcher, treasurer.

MERCADANTE CANTATA SUNG

The Seven Last Words, a sacred cantata by Mercadante, was presented as the second in a series of four Musical Vespers by the choir of Central Presbyterian Church, under the direction of Lawrence G. Nilson, organist and choir director, who is also director of music in Atlanta Schools. Joseph Ragan (F.A.G.O.) organist and choirmaster of All Saints Church was guest organist, playing the first movement of Vierne's second symphony. Mozelle Young, pianist; Jessie Richardson, soprano; Bertha Simms, contralto; Paul Overby, tenor; and Richard Holtzclaw, bass, were soloists.

OTHER CLUB EVENTS

The music department of the Decatur Woman's Club (Mrs. S. R. Christie, chairman) presented Lewis Johnson with the following assisting artists in a program presented at the club house on March 15: Vivian Bryant Thompson, Vaughan Ozmer, Frank Sule, Walter Herbert and Eugene Traber, voice; and Alice Hannah, Evelyn Wall and Mrs. Lewis Johnson, accompanists.

Other clubs that have presented programs in the last fortnight are the Thursday Morning Music Club and The College Park Music Club. Lenus Daniell as president of the club designated the home of Jessie Richardson as the place of meeting. Mary Douglas was the joint hostess and Opera and Oratorio was the subject for study with illustrations by Frances Collins Hutcheson, violinist; Mary Martin, contralto;; Louisa Allensworth, soprano; and Ruby Head Lewis, pianist.

The College Park Music Club presented the fifth of a series of programs on March 12, with Mrs. Hubert Jacobs, chairman, assisted by Helen Knox Spain. Soloists were Francis Mitchell, pianist; Haskel Boyter, baritone; and Mrs. Boyter, accompanist. Mrs. J. Crowder Hale is president of the club.

EDUCATORS' MEETING

The Southern Conference of the Progressive Education Association was held at the Atlanta Biltmore Hotel, March 13-14. The session devoted to music interests was led by Dr. Thomas Whitney Surette of Boston, who spoke on The Use of Music. Lewis H. Johnson, director of vocal music at Agnes Scott College, spoke on Music as a Means of Creative Expression.

The Atlanta Journal's Radio Station, WSB, celebrated its fourteenth birthday on March 15 with Lambdin Kay, then as now, its presiding genius. Ernest Rogers of the Journal staff and closely associated with the station's success "jotted down a few random impressions" in the Atlanta Journal Magazine section on the birthday of WSB, the most powerful broadcasting station south of Cincinnati. M. S. W.

Rumanian Capital Fetes Guests

Clemens Krauss Leads Concert and Opera—Handel's Samson Premiered—Native Music Heard

BUCHAREST.—Contrasting with the first part of the season, the early part of 1936 was not rich in soloists, most of the virtuosos being active in western climes at this epoch. By way of compensation, the Philharmonic Orchestra tried to capture and increase interest through featuring some orchestral premieres.

Thus Ionel Perlea gave for the first time, Divertissement Religieux by Sabin Dragoiu, a symphonic work straightforward, imaginative, well-wrought.

RUMANIAN CONCERT

Mihail Jora offered a concert of Rumanian music with first orchestra suite by George Enesco, an admirably thought out and finely orchestrated piece, and Concerto Grosso by Filip Lazare, pretty, limpid in themes and cleverly put together. First hearings were Suite Militaire Burlesque and Suite Tzigane, respectively by Paul Constantinesco and Dinu Lapatti, young and promising composers.

MIGHTY WAGNER

Alfred Alexxandresco, composer-conductor and director of the Opera, won success with an all-Wagner program. The concert had unusual comprehension of style and veritable authority. In short, one of the best we have had in some time. Stefanescu Goanga, baritone of the Bucharest Opera, an artist of splendid vocal resources and musicality, and Mimi Nestoescu (of the Opera in Cluj) our best Rumanian Wagnerian soprano, were eminently effective in pages from Flying Dutchman, Die Walküre, and Götterdämmerung.

HANDEL'S SAMSON

A memorable concert was that conducted by organist Xaver Dressler, assisted by the Bach Chorus of Sibiu, and at which Handel's oratorio Samson (first time here) was heard.

At Perlea's second concert Zino Francescatti, a violin virtuoso of intelligence and refinement, scored in the Paganini D major concerto.

The last concert of February was directed by Clemens Krauss, of the Berlin Opera. The program (devoted to Richard Strauss) disclosed finished mastery of the baton. Viorica Ursuleac, of the Berlin Opera, sang some Strauss songs with intensity of emotion.

KRAUSS AT OPERA

La Tosca and Fidelio were conducted at the Opera by Clemens Krauss. Viorica Ursuleac was ideal in both performances, her Fidelio being particularly poignant. Her excellent partners were Folesco (Rocco) and Stefanescu Goanga (Scarpia).

Among the recitals, outstanding was Zino Francescatti's, who won warm applause for his Bach, Beethoven, and Dohnanyi. Arthur Rubinstein gave three recitals with his customary rhythmic energy, technical *éclat* and brilliant effects. Nino Rossi, Italian pianist, revealed musical sense and personal manner of approach in his recital. Vasile Filip, Rumanian violinist, pleased by virtue of his warm tone, sincere interpretations, and excellent technic. ROMEO ALEXANDRESCU.

Chavez to Conduct Boston and Philadelphia Orchestras

Carlos Chavez, Mexican conductor and composer, is to conduct the April 10 and 11 concerts of the Boston Symphony Orchestra in Boston. On March 27 and 28 Mr. Chavez is conducting the Philadelphia Orchestra in Philadelphia.

ARDIS ALLING,

young American diseuse, is presenting dramalogues of the Orient in the eastern states during the current season. Authentic costumes and musical settings are features of her program. Miss Alling is now in Boston where she is giving a series of recitals. She will be seen in New York early in April, after which she is to make a tour of the West.

Olga d'Allaz to Offer Recital

Olga d'Allaz, interpreter of folk songs of the various European countries from the Baltic to the Black Sea, will give a recital at the Guild Theatre, New York, March 29. Her program is presented in authentic folk costumes.

Miss d'Allaz, who is a native of Dallas, Texas, secured her vocal training mainly in Italy under Cairone. She made her operatic debut in Torino as Marguerita in Faust and during the subsequent four years sang leading soprano roles at numerous Italian opera houses. Later she went to Germany to learn the German operatic repertoire and gave concerts in Berlin, Munich, Cologne and Potsdam. Marriage to the military attache in the United States diplomatic service of Eastern Europe temporarily interrupted her career, but gave her opportunity to study the folk of different nations. From them she gathered at first hand material for the unique programs she now gives. Many of her costumes she bought from the peasants and gypsies who sang their songs for her.

Before going to Europe for her vocal studies, Miss d'Allaz was featured in stage productions of Lee Shubert, Daniel Frohman and Archie Selwyn. Among the plays in which she appeared were The Thief, Getting Married, Seven Days, Robin Hood, The Gamblers, Pay Day, The Commanding Officer.

Filardi and Horton Tour Florida

Madeline Filardi, soprano, and Edna Horton, pianist and accompanist, have returned to New York from a tour of concerts in Florida. Among the many engagements in Miami were appearances at the Mana-Zucca Music Club and at the various hotels. The young soprano included on her programs songs and operatic arias both old and new, Composers of the present day were represented by Mana-Zucca, Miss Horton and Horace Johnson.

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Rich Music Season In Manchester

Beecham, Hallé Orchestra, Mark Hambourg, Katherine Goodson, Leon Goossens, Sylvan Trio, Clifford Knowles, Kreisler, Rubinstein, and Wilbur Hall Among Applauded Personalities

MANCHESTER.—There has been plenty of variety in the musical life of Manchester these days. We have had soloists on the piano, harpsichord, violin, and oboe, and have enjoyed the individualities of many eminent artists.

First, the Hallé Society's concerts. They have had not a few notable conductors, including Sir Landon Ronald, Nicolai Malko, Sir Thomas Beecham, and Dr. Malcolm Sargent.

The return of Beecham to the Hallé Orchestra made it play as if inspired. The program opened with symphony in E flat (Mozart) followed by Katharine Goodson in concerto in D for harpsichord, accompanied by a section of the orchestra. Miss Goodson received a tumultuous ovation, being obliged to repeat the last movement before the audience was satisfied. Then came symphony in D minor (Sibelius) and Fantasia after Dante's Francesca da Rimini (Tschaikowsky). Sir Thomas provided a highly enjoyable evening and had an extremely warm reception.

HAMBOURG'S DEMONSTRATION

A remarkable sight was witnessed at the fifteenth Hallé concert when soloist Mark Hambourg, suffering from fluid on the knee (caused by a fall) was carried on to the platform by porters, pushed across in a wheel-chair and then, with difficulty, transferred himself to the piano-stool. Despite the physical handicap from which he was suffering, he played Wanderer Fantasia (Schubert-Liszt) with rare artistry and later gave a spirited performance of Hungarian Fantasia (Liszt). Unable to bow, he waved his hand in acknowledgment of the applause. The last seen of him was his hand, waving over the heads of the violinists, as he was carried from the platform. The purely orchestral side of the program, directed by Nicolai Malko, consisted of Hebrides Overture (Mendelssohn), symphony in F minor (Shostakovitch) and theme and variations from suite in G (Tschaikowsky).

GOOSSENS SOLOIST

The soloist at the sixteenth concert was Leon Goossens, who had a marvellous reception for his playing of concerto for oboe by Gordon Jacob. The composer was in the audience and shared the ovation with his gifted interpreter. The rest of the program, conducted by Sir Thomas Beecham, was La Gazza Ladra Overture (Rossini), Prague Symphony (Mozart) and shorter pieces by Delius, Sibelius, and Chabrier. Mr. Goossens told the writer he has recently been on a tour of schools, giving lecture-recitals, besides which he has also been active with two woodwind combinations, the Philharmonic Trio and Quintet, and that he is soon to go to America.

MID-DAY MINISTRATIONS

The Tuesday Mid-day Society has provided some entertaining and interesting concerts. The first featured the Sylvan Trio—John Francis (flute), Sylvia Spencer (oboe), Millicent Silver (piano). The list was trio in C minor (Loeillet) and trio (Walter Leigh) the fine treatment of the oboe in the latter being conspiciuous. There was also an unaccompanied duet for flute and oboe, Inventions, by Gordon Jacob—a delightful specimen of musical jocularity. The members of the trio played solos too, winning great applause. Miss Spencer's oboe work created a furore among critics here.

The next Tuesday, Clifford Knowles (one of the Hallé violinists) presented sonata in D (Handel) and Caprice Twenty-four (Paganini-Auer) and Muriel Ashworth sang songs by Wolf, Schubert, Liszt, Hughes, and Rummel. The following concert brought forward Margaret Maddison (pianist) and Robert Holmes (baritone) in works of Dohnanyi and Chopin, and Schubert and Mahler, respectively. Dora Gibson was the accompanist.

Fritz Kreisler appeared at the Brand Lane Concert, in Free Trade Hall. As the management refused to supply me with a ticket, I am unable to give details of the concert, but understand that Kreisler won his usual success and had to give many encores. Charlton Keith was at the piano.

ARTHUR RUBINSTEIN

This pianist's recital consisted of Bach-Liszt, Cesar Franck, and Ravel, presented with distinction of style and tonal fullness.

NORMAN MOORCROFT.

RADIO HIGHLIGHTS
Dialed by M. L. S.

A group of our feathered friends, the swallows of the Monastery of San Juan Capistrano in California, received radio tribute on March 19, when their annual return to the gardens of the order was broadcast over WEAF. The bells of the monastery and a chorus of children hailed the homecoming of the wanderers, who each year come to San Juan Capistrano on St. Joseph's Day and depart on October 23. This schedule has been rigidly maintained for the hundred years during which they have been under observation. Even Leap Year does not fool the punctual birds. On the day of the broadcast, the fliers had apparently nothing to say to their radio admirers, and the only sound of them was a faint whirring of wings. However, the announcer was so overcome by their promptitude that he was moved to compliment the swallows, and contrast their reliability with the uncertainty of divers human songsters who have been known to disappoint the microphone. . . . Was there ever an observer of a natural phenomenon who did not in some way try to tie it up with human behaviorism? Wordsworth, supposed to be a great nature lover, could not see a springing grove without drawing a moral from it. Even Shakespeare found sermons in stones and books in brooks.

On Saturday, a more sophisticated and metaphorical swallow—Puccini's La Rondine—regaled the Metropolitan Opera audience, both the visible gathering in the opera house and the shadowy thousands hovering over receiving sets. Lucrezia Bori, making her final appearance in an opera performance, sang with the consummate command of melody that has given delight to her hearers for so many years. Nino Martini, the male lead of the occasion, gave a distinguished exposition of his part. . . . Contrary to general belief, these broadcasts did not end on that day. There is another Metropolitan Opera hearing today—a production of Carmen, with Rosa Ponselle, from Boston.

One of the outstanding offerings on the Sabbath list was the playing of Vera Brodsky and Harold Triggs on the Ford Hour (WABC), with the Ford Symphony Orchestra and Chorus under Victor Kolar. The brilliant young pair, whose flashing two-piano performances are favorite fare for music lovers in concert and over the ether waves, were especially meritorious in their own arrangement of the Liszt Mephisto Waltz.

Grace Moore was the General Motors feature on their WEAF program, with the General Motors Symphony Orchestra (seventy pieces—count 'em), conducted by Erno Rapee. She was in excellent vocal form and clear, soaring tones were projected admirably by this singer, whose microphone mastery is exemplary.

A further WEAF evening presentation was the Melody Master program, whose guest was Morton Gould, young pianist, composer, conductor and arranger, with Leonard Liebling as commentator. With explanations by Mr. Liebling, Mr. Gould's creative and interpretative talents were set forth in interesting and effective fashion. The composer of the Jazz Fugue performed a short time ago by Leopold Stokowski and the Philadelphia Orchestra, Mr. Gould is undoubtedly one of the most original and erudite of the American younger generation of musicians. He is only twenty-two years old.

The Sunday noon-time broadcasts of the Radio City Music Hall Orchestra, conducted by the ubiquitous Erno Rapee, continue their musicianly way. On March 22 Henriette Schumann was soloist in Liszt's Dance of Death, and further music by Liszt and Berlioz, including excerpts from the latter's Damnation of Faust. Jan Peerce was the tenor soloist. Next Sunday (tomorrow) the feature of this program will be the world premiere of Mr. Rapee's own symphonic arrangement of Tschaikowsky's trio in A minor.

New York Festival Orchestra in Albany

ALBANY, N. Y.—An interesting and successful local experiment was the visit here of the New York Festival Orchestra (Eugene Plotnikoff, conductor) during the tour of this WPA unit through New York State. The orchestra, one of eighty players, gave their concert here on March 14. Mr. Plotnikoff and his men were introduced to Albany by Major John A. Warner, a pianist who has appeared with symphony orchestras and who has shown much interest in this musical experiment. The program presented by the visitors included Weber's Euryanthe Overture, the fifth symphony of Tschaikowsky and the Roumanian Rhapsody (No. 1) by Enesco. Frank Gullino, violinist, was featured in the Vieuxtemps violin concerto (No. 4).

The lofty standard of performance and musicianship maintained by Mr. Plotnikoff and the orchestra throughout this judiciously chosen list kept the enjoyment of the audience at a high pitch. Albany is too seldom privileged to attend an event of this kind, and the response of the hearers on this occasion offers ample encouragement for return concerts here by this gifted ensemble. Other cities in this locality to hear the New York Festival Orchestra in the same program were Oneonta and Poughkeepsie where more than 1,500 persons acclaimed the group on March 13. T. L.

Vera Covert Heard with Trenton Orchestra

TRENTON, N. J.—Confronted at the last moment of the sudden illness of the soloist, the Trenton Symphony Orchestra rose to the occasion on March 17 and was heard in one of the best concerts of the entire season. Realizing what was required of them in the predicament in which the illness of Juliette Lippe had left the orchestra, the musicians surpassed themselves and gave a memorable performance.

It was not until noon that Vera Covert, dramatic soprano, was engaged to sing in place of Miss Lippe, who had been stricken with laryngitis. With no rehearsal with the orchestra, Miss Covert sang two of the numbers Miss Lippe was scheduled to do—Elsa's Dream from Lohengrin and Dich Theure Halle from Tannhäuser. In place of the aria, Depuis le Jour from Louise, she sang a group of four songs with Charles Baker accompanying her. In spite of the short notice and lack of rehearsals, Miss Covert sang beautifully. She was especially successful with the Tannhäuser number.

The orchestra played admirably under the direction of Max Jacobs in a delightful program. This opened with the overture to Rienzi by Wagner; and included Vltava (Smetana); Suite After English Folk Songs (Daniel Gregory Mason), and concluded with the Marche Hongroise (Berlioz).

Dr. Mason attended the concert and was greatly pleased with the performance of his interesting composition. E. L. J.

Betty Paret to Present New York Recital

Betty Paret will give a program of harp music at The Barbizon, New York, on March 29. The novelties include a sonata by Passler, from the original manuscript written in 1782. This music was given to Miss Paret by Marcel Grandjany. The first performance also is to be offered of a group of numbers by Miss Paret, entitled Jungle Scene. Among other composers represented are Bach, Schobert, Zabel, Rousseau, Tournier and Grandjany.

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Developments of Modern World Pose Problems for Young Vocal Artists

Edith W. Gaudenzi, New York Voice Teacher, Scorns Musical Utopias But Believes That Government Should Make Some Provision for Aspirants to Career

The extensive background which Edith W. Gaudenzi brings to her teaching of voice includes not only personal experience as leading singer on the concert and opera stage, but also an exceptional training in the principles of musicianship. Before she realized that she had a voice Mme. Gaudenzi was in a fair way to become a concert pianist. She was a pupil of Edward MacDowell, and for three years (the extent of her study with him) she was a member of his artist class, into which he admitted only the six most outstanding of his students.

After the death of MacDowell she continued to cultivate this talent, but when her health began to show the strain of overwork she was advised to take up singing lessons for the physical benefit that these exercises bring. The result was that her teacher urged a vocal career.

After studying voice placement in America, Mme. Gaudenzi carried her studies into Germany. Two years in Munich were followed by similar stays in Austria, Italy and France where she studied not only voice placement but the languages, the song and opera repertoire of those countries. Her operatic debut was in the role of Martha at the Teatro Nazionale in Rome. This she followed with numerous engagements both in Italy and Germany.

Returning to America, Mme. Gaudenzi opened her studio and today feels that she is fortunate in having so many pupils under her guidance.

Difficulties of the Young Singer

Recently interviewed by a representative of the Musical Courier, she said, "I have had personal experience in the matter of opportunities and difficulties which the young singer may expect. This means a great deal in the direction of their studies and of their subsequent career. It enables me to advise my pupils in establishing themselves when they are ready for professional appearances.

"Of course, conditions in the music world today are not the same as in the past—just as all social conditions are constantly shifting. It is my constant concern to keep up with each new development and gauge its effect, beneficial or otherwise, on public performance in general.

For example, several spheres are now open which were not offered to singers in the past. I refer, as you have probably guessed, to sound pictures and the radio. Opera, oratorio, concert, recital, church positions—these we still have with us, and added to them are the two mediums I have mentioned."

"To which would you suggest a young singer should go for a beginning."

"That is a pretty sweeping question," replied Mme. Gaudenzi. "I think I should say the radio in most cases. If a young singer can obtain a position with a broadcasting station, the work pays and is not too taxing for a beginner. I don't mean that the radio is without disadvantages. There is often too much cheap material presented, and also the voices, particularly in the ensembles. are often kept down to so subdued a volume that the singer acquires a bad singing habit. It

EDITH W. GAUDENZI

tightens the placement and is conducive to tonal unsteadiness.

"A church position is excellent experience, providing the soloist with opportunity to sing fairly often and without having to face an audience alone as from a recital platform. Would that more of these positions were available to young artists."

Urges Government Provision for Arts

"If you could construct a musical Utopia, Mme. Gaudenzi, what provision would you make for these young singers?"

"Although I am an optimist, I am a practical person," she returned with a smile, 'and I know better than to expect a Utopia in music or anything else. I do believe, though, that the nearest thing to ideal conditions would come through Government provision for the arts.

"I would like to see municipal or state supervision and financial support of opera, symphony orchestras, choruses and recitals in the principal centres. If this were done, aspiring young people would then see real opportunity opening to those completing musical training. There would develop a flourishing and ever-growing musical life in this country, I am sure."

"Do you think that opera, as it is today, will go on, even with Government support, or do you think it will become outmoded?"

"Eventually, it seems to me that the eighteenth and nineteenth century works that make up the standard repertoire of today will have to give way to some new development for the lyric drama For the immediate present, the outlook for established opera seems bright. The Metropolitan audiences this season are large, and the San Carlo Opera has had a transcontinental tour, attracting a big attendance all the way.

"Any fault I would find with contemporary opera would not be with the music but with the singers. Why do so many new artists come, see and almost, but not quite, conquer? To my mind, it is because the rising generation of vocalists do not prepare carefully enough for so exacting a career. They also lack that vital quality in their singing which the French call *apui* and the Italians, *appoggio*. There is no good English translation—literally it is 'leaning into,' but this, in our tongue, would imply an effort or forcing. It isn't that. It is the result of vocal mechanics that produce a secure and well-set placing; giving coloring to the tone, finesse in emphasis; a voice that cuts through and leaves a vivid impression in the listeners' memory." M. L. S.

Heifetz Impresses in Seattle

Trudi Schoop Ballet, Lotte Lehmann, and Bartlett and Robertson among Visitors—Amphion Society Marks Twenty-fifth Year

Seattle, Wash.—Cecilia Schultz has again scored in her continued presentations of nationally known celebrities to Seattle audiences. Jascha Heifetz, as might have been expected, drew a capacity house with even the stage filled to overflowing. From an artistic standpoint, the interpretation of the Beethoven C minor sonata was outstanding, while at the conclusion of his group of shorter pieces the audience received numerous encores. Emanuel Bay as Mr. Heifetz' accompanist was, as always, superlative in his work.

Schoop Ballet Appears

In the dance series sponsored by the Schultz management, Trudi Schoop and Her Comic Ballet attracted an enthusiastic audience. The pantomime of this remarkably interesting group seemed sparkling with reality—and humor, while the two piano music for the dances was a new departure for Seattle, and thoroughly enjoyed.

The Ladies' Musical Club concert series has recently presented the Bartlett-Robertson two piano team, and Lotte Lehmann, soprano.

Harry Krinke, one of the Northwest's leading pedagogues, gave his second series of lectures on the Krinke Series of Correlated Piano Studies during the past month and attracted wide attention among pianists in this section of the country.

Amphion Society Jubilee

The Amphion Society, Seattle's oldest male chorus, presented a festival concert at Meany Hall on February 26, celebrating the conclusion of its twenty-fifth year of existence. Participating in the event were all of the larger choruses of the city, and several from out of town, each of which sang a group, and at the conclusion of the evening joined in a splendid interpretation of the Hallelujah Chorus.

The University of Washington concert band, under the direction of Walter Welke gave a splendid concert at Meany Hall, March 15. The enthusiasm which this group of young people are able to display, and the fine quality of work done is a tribute indeed to the high standards which the Fine Arts Department of the university is upholding. J. H.

Aurelio Giorni's Engagements

Aurelio Giorni gave a musicale at his studio on February 29, where he played, together with Max Hollander and Sterling Hunkins, the Brahms trio in C minor and Mr. Giorni's new trio and his violin sonata.

Mr. Giorni has returned from Cambridge, Mass., where he was the guest pianist at a concert in Paine Hall, playing the Brahms piano quintet with the Chardon String Quartet (all members of the Boston Symphony Orchestra), his own trio for flute, cello and piano, and his quintet for flute, violin, viola, cello and piano.

On March 11 Mr. Giorni gave a lecture-recital on The Favorite Sonatas of Beethoven in Pittsfield, Mass., for the Berkshire Musical Association, returning the next day to give a program in Newark, N. J., where he was again guest pianist, playing the Brahms piano quartet in G minor and other works with Mishel Piastro, concertmaster of the New York Philharmonic Orchestra, and other members of the organization, including Josef Vieland, viola, Joseph Emonts, cello, John Amano, flute, and M. Nazzi, oboe. Mr. Giorni is to present his advanced piano pupils in concerts in New York on March 28, April 25 and May 23.

Programs for Musical Pilgrimage

During the Musical Pilgrimage to Finland, operated by the Dyer Travel Service of Boston under the direction of Keith Crosby Brown, composer, teacher and conductor this summer, a program of musical events is being arranged at some of the places visited. An extension tour is offered, visiting Salzburg, Vienna, Bayreuth, Nuremberg, Munich and Paris.

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Music Notes from Coast to Coast

SASKATOON, CAN.—John Goss and His London Singers gave the fifth and final concert of the season sponsored by the Conservatory Club. Old English songs, Lieder by Schubert, Mozart and Schumann, French-Canadian *chansons* and Sea Shanties were admirably interpreted by the five men. In four songs from Shakespeare by Arne and Linley, John Goss displayed a rich voice coupled with fine artistry and interpretation. Clifford McCormick both as singer and accompanist proved a capable adjunct to the program.

The first music event at The Bessborough was a piano recital by pupils from the Lyell Gustin piano studios. All the performers acquitted themselves with credit, evidencing talent combined with serious study, and won prolonged acclaim from the audience which filled the ballroom to capacity. David and Goliath sonata (Kuhnau); fantasie in C minor (Mozart); organ prelude and fugue in A minor (Bach-Liszt); *allegro di molto*, from Faschingsschwank (Schumann); caprice on airs from Gluck's Alceste (Saint-Saëns); capriccio in B minor, two waltzes, intermezzo in C major (Brahms); nocturne in E major, scherzo in C sharp minor (Chopin); The Girl with the Flaxen Hair (Debussy) and impromptu in F minor (Fauré); Papillons (Rosenthal) and Tarantelle (Liszt) were played respectively by Walter Christopherson, Bruce Bennett, Gordon Hancock, Verna Woodward, Mervin Snyder, Marie Thiessen, Neil Chotem, Margaret Browne and Doris Killam.

For its tenth annual choral presentation, the choir of Grace United Church was heard in Handel's Samson with Agnes Kelsey, soprano; Mrs. W. Ibberson, contralto; Stanley Farnsworth, tenor; Kenneth Allen and James Eby, basses, as soloists. The conductor, P. F. Copeland, led his forces with the authority of a lifelong acquaintance with choral traditions. Each of the soloists gave evidence of proficiency and musicianship, earning the unstinted approval of a large audience. Sympathetic accompaniments by Stannard Fish, organist, and Evelyn Eby, pianist, added in no small measure to the enjoyment of the performance.

Daisy Palmer, violinist, displayed earnest musicianship in a program of works by Valentini, Handel, Grieg and Wieniawski. The accompanist, Walter Christopherson, gave pleasure with two groups of solos by Chopin and Liszt.

In observance of the Liszt anniversary, the Musical Art Club had a program comprising original and transcribed works. Lyell Gustin gave the address.

Rimsky-Korsakoff's opera Snegourotchka was the subject of a program by the Women's Musical Club. Soloists were Mesdames Hogarth, Sutherland, Cumming, Ibberson, Anderson, Turnbull, McLellan, Spencer and Morton, and the Misses Phillips and Bell. Irene James acted as accompanist.

G. C. Palmer addressed the Music Teachers' Association on contemporary music and illustrated his remarks by several new and seldom-heard works by present-day composers. L. G.

WINNIPEG, CAN.—The twentieth anniversary of the Men's Musical Club was celebrated in the Fort Garry Hotel on February 17 and was well attended by members of the club and a few distinguished guests of honor. Leonard Heaton, president, acted as chairman. In his introductory remarks he paid tribute to the many years of tireless devotion to the cause of musical appreciation by the club's secretary, George S. Mathieson. Other speakers were unanimously of the opinion that the strength of Winnipeg's musical life is primarily due to the influence of the men and women who unselfishly support the club and its allied organizations.

Assisted by resident musicians, the Women's Musical Club presented an attractive program on February 17. Saint-Saëns' Le Carnaval des Animaux was the principal work listed, and caused much merriment by the obviously entertaining values inseparable from this music, those effects being well produced by the members of a small orchestra. Muriel Cottingham and Leonard Heaton played the piano parts with piquant grace and clever insight. These pianists also contributed an opening group of Bach in two piano arrangements which received generous response from the audience. Wilford Davidson, baritone, ably supported at the piano by Muriel Cottingham, met with cordial approval in a select group of five songs.

John Goss and his London Singers, appearing in the Auditorium on February 19 under the Famous Artists Series directed by Frederick Shipman, pleased a large audience which showed due appreciation for the fine vocal work of this highly skilled group. Since the organization's last visit, Mr. Goss has replaced two of his former colleagues with new men, one of them, Clifford McCormick, doing double duty as baritone and accompanist. The Men's Musical Club chose February 29, to hold a leap year Carnival in aid of the club's funds, and were successful in reaching the objective.

The executive council of the Women's Musical club is to be commended for inviting the Kolisch String Quartet to make their first visit to Winnipeg on March 2. A large audience of members and local string players was attracted to the concert hall of the Auditorium on that afternoon. The fact that this organization plays without score, and that the leader is left handed, besides being unique seems also to be advantageous from all listening angles. Works performed were the Haydn B flat major; Ravel F major; and Schubert D minor (posthumous), all of which had technical certainty, polished musicianship and eloquent expression of the composers' intentions. At the close, the audience demanded more and were rewarded with a movement from the Debussy quartet. A. C.

Mina Horne Returns to New York

Mina Horne, young soprano, is back in New York after an absence of more than five years. Miss Horne's first professional experience was in opera in this country as a member of the Salmaggi and De Feo opera companies. Others entering the field at the same time included Nannette Guilford, Louise Hunter and Alfredo Gandolfi, who have since been heard with the Metropolitan Opera.

MINA HORNE, soprano. (Photo by Achille Guarnieri, Milan.)

Miss Horne chose to go to Italy. There she made her debut as Aida at the San Carlo in Naples. This was followed by a tour in most of the cities of Italy—large and small, and, as a result, Miss Horne has sung twenty operas in her repertoire. Next she went to Vienna for opera appearances, and then Budapest heard the young singer in concert.

Last year she sang in Paris, where she was the first American to give a concert at the Opera Comique. However, Miss Horne devoted most of her time in Europe to Italy.

Recently Miss Horne suddenly decided to return to New York and her family. She arrived here a little more than three weeks ago, and is shortly to make announcement of her plans for the coming season.

American Academy of Dramatic Arts Matinees

The eleventh matinee by the class of 1936 of the American Academy of Dramatic Arts, found the Empire Theatre filled to capacity on March 10. The Sierra-Underhill comedy, Cradle Song, brought ten young women. Of these, Marjorie Davies of East Orange, N. J., was moving in her farewell scene. Alva Brixey (Springfield, Mo.) was admirable as the aged doctor. Stage settings were true to the period and place. Playing With Love (Schnitzler) was convincingly acted, much credit going to Bruce Kimes (Pottstown, Pa.), who has a good stage-voice, and to Mona Conrad (New York), and Norma Lehn (York, Pa.).

The tenth matinee by senior students of the American Academy of Dramatic Arts, at the Empire Theatre, New York, on March 6, was given over to Barry's comedy, The Animal Kingdom. Dick Ritter of Troy, O., played the star's part (made familiar by Leslie Howard in its New York run), with great credit. Cecilia Henry, acted by Peggy Kauffman of New York, and Daisy Sage, presented by Amelia O'Neal of Chicago, shared honors as co-stars with Mr. Ritter; resounding curtain calls demanded their acknowledgments. Lawrence Forsythe (Omaha, Neb.) substituted for Gordon Casper, on two days' notice, acting the role of Richard Regan with facility and excellent characterization. The lively action of the young Thespians made the play notably enjoyable. F. W. R.

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London Hears Berlioz Restoration

(*Continued from page 5*)

For years he has uncompromisingly given us Berlioz—pure Berlioz, untouched by any conductor's "interpretation." He has played Berlioz not for any honor and glory but because he loves the music and wants us to love it, too. His performance of the Requiem was tremendous. Exciting, correct, conducted not for Harty's sake but for Berlioz'. Not one moment was there but was what the composer intended. Berlioz himself wished to be remembered by this work. Harty, if he never conducts another note, will be remembered by that Requiem, too.

The public reaction was immediate and gratifying. Harty was given an enormous reception at the end of the Requiem. After the symphony the audience stood up in their seats and cheered. Harty's sublime smile as he held the last chord of the evening was a joy to see. In it there was all the satisfaction of a man who has devoted his life to the best in music and has achieved popular success by giving the public not what it wants but what it likes without knowing enough of it to want it.

The press was divided about Berlioz, as usual, but I doubt if any who heard that concert read a word in the following morning's papers. They had made up their mind already; and rightly. For my own part I did what only Toscanini otherwise makes me do: kick the person sitting in front of me. It was an evening of gasps; how else can one react to moments like the entry of the brass in the Tuba Mirum, or keep still in the symphony, on noticing that at the end of a *pp* passage eight trombones quietly put their instruments down, having been playing all the time?

There is a book to be written about those two Berlioz works; but this is hardly the place, I feel, for more than a synopsis of it.

More Berlioz—and Hindemith

The fifth Courtauld-Sargent concert of the season also restored a Berlioz opus unfamiliar in these parts, namely the oratorio, L'Enfance du Christ, under the baton of Dr. Malcolm Sargent. The chorus though anonymous, was excellent, being actually a part of the Royal Choral Society. Like most of Berlioz music it has tremendous moments, however erratic his genius may have been. It also shows great divergencies of style, having been created at various periods of the composer's career. The performance was satisfactory; the soloists included Isobel Baillie as the Virgin, Steuart Wilson as the Narrator, and Roy Henderson as Joseph. On the same program was a massive performance of Palestrina's Stabat Mater.

By way of contrast the previous Courtauld-Sargent concert gave us Hindemith's suite, Mathis der Maler, which Klemperer premiered in New York last season. This beautiful work had much success with the public, and it served to give Dr. Fritz Stiedry, the Austrian conductor who is now leader of the Leningrad Orchestra, an opportunity for an interesting London debut. His concentrated interpretations of Mozart's D major symphony (the Prague) and Mahler's fifth found rather less understanding than they deserved.

A New Walton Concerto

For the rest, London music still had its moments. A week ago William Primrose gave his first performance of William Walton's viola concerto; and that, too, was an experience. The work, which is Walton at his finest, and occasionally his most manneristic, was played in a way that convinced most of us we were hearing a first performance anywhere. Primrose can do things on his instrument that no other viola player can do. He has edited the viola part in such a way that the composer has approved and that makes this approval a difficult thing for other soloists to gain. Passages have been put up an octiave, played in octavus in a way which few viola players would attempt. The *scherzo* in particular, played faster than ever before, left the audience wondering whether the no-applause-between-movements-no-not-even-of-a-concerto rule ought not to be broken just this once.

Primrose will give finer performances of this work yet, better than Sir Thomas Beecham allowed at the Royal Philharmonic Orchestra. They dragged abominably, which is hardly surprising since they had only one rehearsal with its conductor.

Szigeti's Bach

As a critic on a daily newspaper it is hardly etiquette for me to applaud at concerts. I ignore this custom on occasions, having appointed myself Toscanini's chief cheer-leader in England. It was with relief then, that I was able to attend in a purely unofficial capacity a concert in a private house last week where I heard such a program as made me stand up and cheer.

Szigeti played his Bach D minor concerto with a chamber orchestra in one of the loveliest music rooms in the world. Candles and tapestry-lined walls in a peeress' house formed the perfect setting to a work that is one of John Sebastian's greatest. The history of Szigeti's restoration of this concerto in its original form is interesting.

In 1916 Busoni conducted this concerto with Egon Petri playing the piano part. When at rehearsal they reached the slow movement, they stopped. Two great pianists suddenly realized that the movement could only be played on the violin. Next year Busoni brought out his edition of the concerto for violin. It is this edition that Szigeti plays.

—And Mozart

I wrote recently of Szigeti's other item, the fifteenth divertimento of Mozart in B flat. His performance of this was just another experience. It is Mozart at his greatest, too; there is not one moment in the six movements that is not equal to anything the composer ever wrote. The only thing against its wider popularity is its incredible difficulty. Szigeti is the only artist I know of who plays it. Which is all right, until you hear it and realize that every member of the accompanying orchestra ought to be a Szigeti, too.

At this same concert there appeared a young conductor chosen by Szigeti, and of whom more is likely to be heard. His name is Hyam Greenbaum, a musician of unusual sensitiveness and ability, formerly a member of the Brosa Quartet. With the limited time at his disposal for rehearsal, Greenbaum worked wonders with the small orchestra. His accompaniment of Szigeti was as near perfect as any two musicians who think the same way about music could achieve.

To make up the program, Greenbaum conducted the Siegfried Idyll in its original form, with an orchestra of twenty-two. His performance was slightly faster than tradition has it, but I have never heard a performance in which the lyrical beauty of the work was more marked, nor where the form of the whole was more firmly grasped, made to flow so easily and inevitably. It was altogether a memorable night.

Mila Kocova to Make Second American Tour

Mila Kocova, leading soprano of the National Opera in Prague, whom Charles L. Wagner introduced to this country during the past season, returns in November for another tour of opera and concerts.

The Czech singer made her American debut in Lowell, Mass., on the Parker Course, and was immediately engaged for another appearance during the coming season. Her operatic career in the United States opened in Chicago on November 16, when she sang Gilda in the Longone company's production of Rigoletto. She sang the role for the first time in Italian and in an unrehearsed production. She was engaged to repeat the performance several days later. The following Sunday she completed her Chicago visit with a concert in Studebaker Hall.

Back in New York, she made her debut under the auspices of the Town Hall Endowment Series. After fulfilling several concert engagements in the East she was forced by the terms of her contract with the Prague State Opera to return home. The principal reason was a command to sing The Bartered Bride in a gala performance at the inauguration of Minister Benes as the new Czech President. This sudden recall kept the American cities of the South and West Coast from hearing her during 1935-36.

Mme. Kocova, now in Europe, in anticipation of her return here in the fall, is already at work on new songs, at perfecting her English diction, at building a new program and relearning her operatic repertoire in the languages in which the parts are usually heard here.

Recently she took a week away from her work in Prague for skiing and rest in the mountains. During the summer she intends to get further rest and continue her studio in Italy so there will be no repetition of the breakdown which followed her appearances in London last June.

Jamaica Choral Concert

Hollis, L. I.—A large audience assembled in the Parish House on March 18, to listen to a concert by the Jamaica Choral Club, conducted by N. Val Peavey. Works sung were by Mozart, Spross, Burleigh, Elgar, Branscombe and Curran. The Morning Wind (Branscombe) was especially liked and applauded. Soloists included Martha Schrotter, contralto, who sang songs by Schumann, d'Hardelot and Meyerbeer; Marcella Berry, soprano, and Ezio Creatore, pianist. Laura A. Nesbitt was the accompanist.

The Jamaica Choral Club is an auxiliary of the Musical Society of Jamaica, and under the presidency of Mrs. Harry L. North, is making good progress along serious musical lines.

W. R.

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Wide Variety of Music in Vienna

(Continued from page 5)

The Polish Dom Choir of Poznan, under its leader Monsignore Dr. Gieburowski offered an interesting menu of old and modern Latin and Polish sacred music. The combination of boys' and men's voices was extremely impressive.

Serge Jaroff's Don Cossacks were cheered (as every year) in their sacred songs as well as their amazingly tempestuous performance of folk music.

That choral composition is coming into style again with young Austrian composers was disclosed by a large choral concert in the Konzerthaus, that brought Gothic Mass by Friedrich Reidinger (a well constructed work which had been awarded the Austrian State Prize of 1935) and first world performance of Hymns to the Lord, by Wilhelm Jerger, member of the Philharmonic Orchestra.

Rachmaninoff Superb

Rachmaninoff's mastership makes it difficult to enumerate in detail his achievements, for his art lies neither in his large technic nor in his mastery of style and tone, but in the combination of numberless high qualities, together with his unique personality. His interpretation of German and Italian classics, Chopin, and modern Russians, revealed again that his art is not bound by frontiers and that it is universal.

Three other pianists heard were Nicolai Orloff, with his colorful playing, Nadja Eitingon, Palestinian artist, and Lucienne Delforge, young French pianist, each one brilliantly representing the younger pianistic generation. Mlle. Delforge delighted not only with her tasteful and cultured work, but also with her interesting program mainly of French music.

Vocalists

Paul Bender, German basso, had success in a recital, his only one this season. Josef Manowarda, formerly of the Vienna now a member of the Berlin State Opera, revisited his native town where his extraordinarily dramatic voice is still appreciated.

Hanna Schwarz, young Austrian artist with a beautiful, rich voice and fine dramatic gifts, devoted a large part of her program to songs of the late Alban Berg, the remaining part of the evening to living Austrian composers, such as Spitzmuller, Pisk and Rogers. Miss Schwarz' interpretations were admirable and heartily applauded by an unusually large audience.

Hertha Glatz, another young Austrian, and accompanied by Ernst Krenek, gave the first Austrian hearing of that composer's Diary of a Journey Through the Austrian Alps. The singer's luxuriant contralto and perfect declamation, united to give an authoritative reading of the fleeting moods of this "different," melodious, yet thoroughly modern work.

Hubay at Opera

Jeno von Hubay, Nestor of the bow and composer of virtuoso pieces for his instrument, has tried also to win laurels as an opera composer. His Anna Karenina, after the Tolstoy novel, has now—it was written fifteen years ago—reached the Vienna State Opera under the Austrian-Hungarian Agreement for Cultural Exchange. Unnecessary to say that it was staged with all the scenic wealth at the Opera's disposal, Lothar Wallerstein being the ingenious stage manager and producer. Weingartner, at the conductor's stand, did his utmost to bring out the melodious and harmonious qualities of the orchestral part. The main roles were sung by Maria Nemeth, compatriot of the composer, and Josef Kalenberg. Composer, conductor, orchestra, and soloists won lusty acclaim.

Sensational Wagner

The opera sensation of the last weeks was Furtwängler's conducting of Die Walküre. The cast at his disposal abounded in outstanding names: Maria Müller (Sieglinde), Anni Konetzni (Brünnhilde), Walter Grossmann and Alexander Kipnis (interchanging as Wotan) and Josef Völker (Siegmund). Each of the three representations was to a sold-out house. Furtwängler and his collaborators scored impressively.

posers. In all but one instance the original language was used. That one instance of an English translation was during the present season when Gianni Schicchi was produced at the Metropolitan with great success in English, thus proving that translation, if it is well done and intelligently adapted, should be resorted to in a large number of foreign operas."

"Ever since the opera department of the National Music League was first organized four years ago, I have been intensely interested in it," continued Mr. Tibbett. "Here is a group of young, native singers which has given opera in English in hundreds of cities and towns from Florida to New England and from the Atlantic seaboard to the Mississippi, before more than 200,000 people. It has revealed and proven to these thousands, many of whom had never heard an opera before, that opera is primarily an entertainment to be enjoyed by a majority of the people as it is in Europe, and not an esoteric rite for a select few." In his new position, Mr. Tibbett will advise on the production of new operas, help choose the cast and oversee the translations.

Following two performances of Martha in New Haven on April 13 and 14, the National Music League Opera gives seven performances of Humperdinck's Hänsel and Gretel in other towns in the state.

Malipiero Holds University Chair

Padua.—With the new ordinance regarding university studies in Italy (due to His Ex. de Vecchi di Val Cismon) the history of music now forms an integral part of the complimentary instruction of all the Faculties of Letters in Italian universities. In line with this, Francisco Malipiero, Italian composer, has been appointed professor of musical history at the University of Padua, one of the oldest and most celebrated of European institutions of learning. D. N. L.

Festival in Stockholm

(Continued from page 5)

manticism and pianistic bravura. The concerto made a strong impression, especially the final *rondo* and *allegro* burlesca. Frumerie was enthusiastically applauded for his excellent interpretation of the piano part.

Further Swedish works—this time Sweden was the only representative of the Scandinavian countries—are mentioned in this connection. Ture Rangström's partita for violin and orchestra, in which he employs characteristic melodies from his songs and his Strindberg opera Kronbraut, was brilliantly played by Charles Barkel, concert master of the Philharmonic. Resurrection, or prelude for a ballet pantomime, by Hilding Rosenberg, is expressionistic in a good sense, but the folk melodies used are rather pale and negative. Virgin Mary, by Oscar Lindberg, is a fine poetical song with orchestra, and Eedvin Kallstenius' Dalecarlia to a rhapsody, tonalizes motives from the Swedish province Dalecarlia.

Among the foreign orchestra works, all new to Sweden, Arthur Bliss' introduction and *allegro* was stimulating because of its lively, contrapuntal *scherzo* character. In City Park, by the Belgian, Arthur Meuelmain, impressionistic sonorities blend with Flemish melodies. B. Perez Casas, Spanish composer, has combined native dance rhythms, especially Seguidillas, into an *allegro brilliant*, in the movement from the suite A Mi Tierra.

That Frantisek Oicha is a countryman of Smetana, creator of The Bartered Bride, could be heard from his Vyzvani, a jolly, stirring symphonic *allegro*. Court Music Director Adolf Wiklund, who with Vaclav Talich, is co-director of the Philharmonic Orchestra, was presented with a laurel wreath by Kurt Atterberg, president of the Society of Swedish Composers.

Chamber Music

The programs of the two chamber music concerts in the small hall of the Concert House (the second was broadcast) were dedicated entirely to international (not Swedish) composers.

In his old-fashioned, gracious string quartet (No. 2) in C minor, Wilhelm Kienzl (Austria) seemed to pay homage to Franz Schubert. The creator of Der Evangelimann was the recipient of hearty applause after the Barkel Quartet had played his work. A piano quartet in C minor by Egon Kornauth (Austria) with the composer at the piano, attracted attention to Vienna, this time as the ciy of Brahms and his successors.

A quintet, by Herbert Bedford (England), interested more through unusual instrumentation (violin, viola, flute, oboe and piano) and through material reminding one of Debussy, rather than through original ideas. Noticeable were the earnestness and energy with which the themes of quartet in F sharp minor by Leo Weiner (Hungary) were worked out. It was performed by the Stockholm Quartet. Finely harmonized songs by Volkmar Andreae (Switzerland) must be mentioned, and the cello sonata by Ludomir Rozycki (Poland).

Surprises came as a contrast through modern piano pieces by Marko Tajcevic and Boris Papandopulo (Jugoslavia) especially Igra or *scherzo fantastic*, in which Swedish pianist Sven Brandel scored success.

Tibbett Chairman of National Music League Opera Department

Mrs. Frederick Steinway, president of the National Music League, announces that Lawrence Tibbett has accepted the chairmanship of the Opera Department of the National Music League. Mr. Tibbett is already a member of the artists advisory board of the same organization. Mrs. Franklin D. Roosevelt is Honorary Chairman of the Opera Department.

Mr. Tibbett was present when representatives of the State of Connecticut and the Connecticut Child Welfare Association signed contracts for the National Music League Opera to appear in a week of opera in English in various towns throughout Connecticut.

Mr. Tibbett said, "As you know, for many years I have been interested in the production of opera in English in this country. During the years that I have been with the Metropolitan Opera, I have appeared in many works, both by American and foreign com-

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STUDIO NOTES

ESTELLE LIEBLING

Among Estelle Liebling's artist-pupils, Rosemarie Brancato, coloratura soprano, has returned from a concert tour. March 2 she sang at Nashua, N. H., on March 4 at Hagerstown, Md., and on March 6 at Morganstown, W. Va. Miss Brancato continues on the Consolidated Gas Company program every Sunday night over Station WEAF.

Charlotte Symons, soprano of the Metropolitan Opera Company, sang the role of the Shepherd in Tannhäuser on February 24. She has also sung on many of their Sunday night concert programs. Miss Symons gave a recital at Williamsport, Pa., on March 9.

Colette d'Arville, mezzo-soprano, was the featured soloist with the Ford Symphony Orchestra on March 1 over Station WABC. Conrad Mayo, baritone, has completed a three-weeks' engagement as soloist at the Paramount Theatre in New York City. Robert Shafer, tenor, has been added to the cast of At Home Abroad and is now on tour with the company. Robert Jachens, basso, who is singing at the Radio City Music Hall, gave a recital on February 22 at the Southern Hotel in Baltimore, Md.

Grace Panvini, coloratura soprano, and John Dunbar, tenor, appeared as soloists at the regular yearly concert given by the Kiwanis Club in Scranton, Pa., on March 4. Miss Panvini, coloratura soprano, was the soloist at the Radio City Music Hall for two weeks beginning February 6. She sang the Queen of the Night aria.

Anunciata Garrotto, soprano, did the role of Butterfly at the Court Square Theatre in Springfield, Mass., on February 24, presented by the New York Grand Opera Company. Myra Minz, soprano, also sang in the same production.

Grace Angelau, mezzo-soprano, sang the role of Azucena in Il Trovatore at Worcester, Mass. It was presented at the Church of Our Lady of Mount Carmel.

Lila Mae Flynn, soprano, has been engaged by the Grand View Dairy for their program every Saturday afternoon over Station WOV. She began this engagement on February 22.

Dorothy Miller, soprano, was the soloist at West Point on February 9 at the first concert of their winter series given by the U. S. Military Academy Band. Ann Seaton, Ivy Dale and Mary Kendel, still continue on the Good Gulf program every Sunday night over Station WABC. They are also on the Whelan Drug program on Sunday evening, over Station WOR.

Josepha Chekova, soprano, now on tour with the San Carlo Opera Company, sang the role of Nedda in Pagliacci at the Philharmonic Auditorium in Los Angeles on February 12 and on February 13 sang Musetta in La Boheme.

The following Estelle Liebling artists presented a program of songs at the Pleiades Club at the Hotel Breevorf on March 8; Misses Lila Mae Flynn, Kathryn Lewis, Myra Minz, Grace Panvini, Sue Read, Susan Sage, and Martha Wilkins, also Messrs. Ralph Blane, John Dunbar, Mario Fiorella, Luigi Rossini and Garfield Swift.

ESPERANZA GARRIGUE

Esperanza Garrigue is in the second half of her season at her New York voice studio. Among her new students this year are Gervasio Rafaelo, Italian tenor, who has already been accepted in St. Vincent's choir under Constantino Yon; Marie Olenyn, Russian-American soprano, heard during the New York Journal Contests last spring, and who is taking the grand opera course with Mme. Garrigue; Edythe Browning, dramatic lyric soprano, who has already made her New York recital debut, as well as her debut in grand opera and toured as assisting artist to Gigli; Hedwig Browde, mezzo-soprano, who sang her New York debut recital two years ago, since when she has been engaged in concert and church singing; Mlle. Jaquelyn, coloratura soprano, a vocal teacher of New York; Pheo Behrens, mezzo-soprano, church and concert singer; Miss Vaughn, contralto from Calvary Episcopal Church, New York; Abraham Greenhouse, twenty year old baritone; and Ray Perkins, radio comedian.

ESPERANZA GARRIGUE

Established artists from the Esperanza Garrigue studio, who return to study whenever their tours permit the arrangement, include Norma Richter, soprano, who has appeared extensively in grand opera; Paula Fire, soprano, who has been heard in opera, concert, oratorio and church engagements, and is now first assistant teacher in the Esperanza Garrigue school of singing; Esther Dale, concert singer and dramatic and moving picture actress, now in Hollywood—Miss Dale is seen with Shirley Temple in Curly Top and with Will Rogers in Old Kentucky; Marie Montana, grand opera, concert and church soprano, also in Hollywood, who made a tour through the West last spring, giving opera, lecture-recitals and singing with orchestra on the coast; Hector De Lara, Mexican operatic baritone, heard on Sundays over WEAF and in concerts; Woods Miller, baritone, known in theatre and concert, who was leading baritone for twenty weeks this season at the Winter Garden with Beatrice Lillie and who is soon to make his second concert tour with Edward Hart at the piano, including return engagements in all towns visited last spring in addition to new cities; George Farrell, baritone, soloist at Calvary Episcopal Church, winner of the Graham McNamee scholarship in the Esperanza Garrigue Studio, who has already made his New York debut in light opera and in recital; Norma Hark, soprano, heard in light opera, concert and as church soloist; Helen Webber, soprano, who made her debut with the Puccini Opera Company in New York at the age of eighteen, and has appeared in the United States and Canada in recitals, theatrical engagements and over the air.

Victoria Geiger, contralto, is one of the first and second year students. She is preparing for church and concert engagements. The Missess Wightman, sopranos, are studying for light opera. Marjorie Diehl, coloratura soprano, also belong to the first and second year group. Among teachers coming from Boston at intervals to consult Mme. Garrigue are Helene Boll, dramatic artist, and Miss Scharman, vocal teacher. There are thirty-nine students enrolled with Mme. Garrigue this year.

GUY MAIER

Piano students of Guy Maier have been active recently. Mr. Maier, who was for some time a member of the faculty of the University of Michigan School of Music, resigned four years ago and has been teaching privately in Ann Arbor ever since. At his classes here this season many young pianists have been appearing. Dalies Frantz played the Mozart G major concerto (in which he recently was soloist with the Chicago Symphony Orchestra); Mary Van Doren was heard in the Beethoven concerto in G (which she has played with the Minneapolis Symphony Orchestra); Helen Haupt of Seattle performed the Rachmaninoff concerto in C minor; Philip Nelson offered the Bach-Busoni Chaconne, the Beethoven thirty-two variations, the Chopin B flat minor sonata and other works; Stanley Fletcher, the Bach A minor suite, Beethoven's sonata in D minor, and Brahms' (op. 119); John Kollen gave performances of Haydn's sonata in E flat and Beethoven's in A flat (op. 110), and the Schumann Kreisleriana; Morton Sultan was heard in four Bach fugues, the capriccio on Departure of a Beloved Brother, and the Schumann Carnaval.

DAMBMANN-LANG

Three singers and eight young pianists shared the March 14 studio musicale by pupils of Emma A. Dambmann and May Lang of New York. An invited audience heard the young people in a program which showed their talents, both vocal and instrumental. Angelina Mandracchia, lyric-coloratura soprano, sang Who'll Buy My Lavender, Nymphs and Shepherds, and Alleluia (Mozart) displaying a voice of definite accomplishment, adding Schubert's Wohin?, the last-named sung in excellent German. Bertha Seitz, mezzo-soprano, sang Trees, and Un bel di (Madam Butterfly) in a high and clear voice. Together they sang a duet of sacred character. Anna Elchik, soprano, was heard in Because, Nur Wer die Sehnsucht Kennt, and Arditi's waltz-song, Se saran rose, with power and facile technic. All three singers have profited greatly by their instruction under Mme. Dambmann, singing with excellent enunciation and style.

The pianists, all of whom played with accuracy and animation, were Thelsa Rand, Bertha Seitz, Aida Dubois, Edith Monroe, Helen Lewis, Mildred Wallace, Florence Burke and Doris Carter. The listeners applauded with gusto. F. W. R.

DORNAY-CULP

The Dornay-Culp Studios, New York, present the fifth soiree intime of the season on March 23. Participants listed for the occasion are Louis Dornay, John Graeber, Dorothy Kirsten, Sybil Van Wezel, Grace Albert, Gladys Lasher, Morton Bowe and Lucille Manners. Betsy Culp is to be at the piano. The program is taken from the vocal writings of Gounod, Mozart, Puccini, Gluck, Wagner, Massenet and Bizet.

KATHRYN TYNDALL DRYER

Illustrating the results of study of the dramatic art under Kathryn Tyndall Dryer, an invited company at the Dryer Studio, New York, on March 15 witnessed a scene from Romeo and Juliet, with Patricia Mallinson as Juliet and Eilene Ramsey as the Nurse. Nancy Coman was the Mother and Frederick Hull, the Son in the death-scene from Peer Gynt. The pleasing personality, clear voice and beauty of nuance of Miss Mallinson was remarked. In Peer Gynt deeply-felt expression was revealed by both actors, together with pathos and naturalness of expression. Marian Engel at the piano contributed much by her accompanying Grieg music from Peer Gynt. Others who took part were Alice Swanson as Amneris and Dorothy Johnson as Aida, in scenes from Verdi's opera; their dramatic training under Mme. Dryer brought vivid portrayal of the roles. F. W. R.

MRS. JOHN DENNIS MEHAN

Dorothy Johnson, soprano, and Alice Swanson, contralto, artist-pupils of Mrs. John Dennis Mehan, appeared in scenes from Aida at the Dryer Studio, New York, on March 15. The singers sang solos and duets, to the piano accompaniment of Marian Engel. The listener noted the expressive soprano organ of Miss Johnson, her vivid acting, and the sureness of everything she sang. Miss Swanson's voice, of unusual compass, her dramatic instinct and natural acting, all combined to make the hour extremely telling. Both young artists showed thorough familiarity with the music and the prolonged applause showed the appreciation of the audience. F. W. R.

GUSTAVE L. BECKER

On March 7 a studio musicale was given by Gustave L. Becker, enlisting the cooperation of seven young pianists and June McGarth, soprano. Etta Beigel played Bach inventions with Mildred Johnson, to which Mr. Becker supplied a harmonic background on a second piano; it was ably and interestingly executed. Mary Moore played a Mozart excerpt, with Grieg second piano, and did nicely. Hope Rafferty performed a prelude and fugue, and a two-part invention (Bach) with good technic. Lilian Rubel excelled in a Beethoven sonata, and Samuel Diamond received well merited applause for his superior playing of Cathedral Engloutie (Debussy) and Mephisto Waltz (Liszt). June McGrath sang coloratura songs to the general pleasure, and the informative remarks made by Mr. Becker throughout the hour were of interesting nature. F. W. R.

JEAN SKROBISCH

The new Jean Skrobisch studio, Steinway Hall, New York, was opened March 15, a musical program marking the event. Nora Dinkov, artist-pupil of Mr. Skrobisch, who gave a recital in Town Hall last season, and Ida Dinkov, both sopranos; Anna Skrobisch, and Mr. Skrobisch himself, tenor, were heard in songs by Schubert, Schumann, Brahms, Gounod and Wagner. The distinct enunciation, clear voice production, and intelligent musical style was noted in all four singers. Accompaniments were played by Jean Skrobisch and his son. F. W. R.

MARION KINGSBURY CERATI

On March 22 pupils of the New York studio of Marion Kingsbury Cerati gave their annual recital. In an extensive program of vocal music, Mme. Cerati's students demonstrated the excellent technical foundation and molding of taste and expression which distinguishes her pedagogy. Those appearing were Ethel Burns, Norma Campanara, Ellen Shea, Evelyn Wertkin, Jean Whitney, Margaret B. White, Peter Ardizone, Theodore Castellano, Henry Cusumano, Alfred Cusumano, John Graetzer. The vocal numbers were varied by Vera Whitney, pianist, Evelyn Wertkin, pianist, Sadie Clark, pianist, Valentine Havens, poet and raconteur, and Lawrence Bruno, violinist. B. D.

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FRANK CUTHBERT,

baritone and director of the school of music of West Viriginia University, Morgantown, W. Va., seen on the university campus. Prof. Cuthbert accepted this post in September, 1934, and since he became head of music in the university, it is stated that the number of students in the department of music has more than tripled.

DORIS DOE,

contralto of the Metropolitan Opera, as Magdalena in Die Meistersinger. Miss Doe was soloist on March 24 with the Singers Club in Cleveland, O., under the baton of Beryl Rubinstein. On March 21 she sang three roles in the production of Götterdämmerung, the season's closing performance of the Metropolitan Opera in New York. This triple appearance was as Waltraute, the First Norn and Flosshilde.

ALMA WITEK,

violinist of the recently established Witek Women's Quintet. The ensemble presented an entire program at Columbia University, New York, on March 10, and before that played in a concert in Hotel Pennsylvania, New York. The quintet is also booked for various clubs, and is making phonographic records.

IVOR NEWTON

has been re-engaged as accompanist of this season's International Celebrity Subscription Concerts in the British Isles. This includes a tour with Toti dal Monte and Guila Bustabo which opened in London at the Queens Hall on February 23. Other concerts are in Bristol, Newcastle, Dundee, Glasgow, Aberdeen, Edinburgh, Middlesborough, Dublin, Cork, Liverpool, Birmingham, Sheffield, Cardiff and Manchester. (Photo by Stuart Hamilton, Ltd., London.)

LEONE PETTIGREW,

harpist, is to be heard in the introduction and allegro by Ravel tonight (March 28) at the Metropolitan Museum of Art, New York, with a symphony orchestra conducted by David Mannes. (Photo by Townsend.)

THE BYE ENSEMBLE

A family of five musical artists, originally from Portland, Me. The senior Bye was, through his father, a co-worker with Grieg in Norway; his sister was accompanist for Ole Bull. They offered their New York debut concert in Steinway Hall, New York, on March 13, under Betty Tillotson's management.

CHARLOTTE BOERNER,

soprano, will sing Traviata on April 11 at the opening of the opera season at the Hollywood Theatre, New York. April 15, Miss Boerner is to appear as Butterfly; 17, in Faust; 20, again as the heroine of Traviata.

TSCHARNA NASCHATIER,

pianist and instructor, gave a students' recital at Washington Irving High School, New York, on January 18; on April 18 a similar recital at her New York studio will be given.

PIETRO CIMINI,

orchestra leader and voice teacher of Los Angeles. Maestro Cimini was for five years conductor of the Chicago Civic Opera Company; nine seasons with the San Francisco and Los Angeles Opera Association, and for seven summers guest conductor at the Hollywood Bowl. He alternates his teaching work with conducting radio programs and musical pictures. (Fabris photo.)

THE PASCARELLA TRIO

will give a program on March 31 at the Women's Graduate Club of Columbia University, New York. Their program consists of the Beethoven trio in C minor (op. 1, No. 3); nocturne (op. 70, No. 1) (Martucci); I Canti Della Schiavitu Indios Danza by Ennio Porrino (first time in America); and the quartet (op. 47), for piano, violin, viola and cello by Schumann. (Photo by Renato Toppo.)

AUBREY PANKEY,

baritone, gave a recital in Salle Gaveau, Paris, recently. Other engagements this season have been in Zurich, The Hague, Amsterdam, St. Etienne, and Luxembourg. Mr. Pankey has also sung from various broadcasting stations in Europe and appeared at a Paris lecture-concert. (Piaz photo.)

(See Inside Front Cover for Additional News Pictures)

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Weekly Review of the World's Music

MILA KOCOVA

Leading Soprano of the National Opera in Prague Returns to This Country Next November